

THE MYSTERY PLAY COMPETITION.



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EVERY FRIDAY.

Two Pence.

OFFICIAL
PROGRAMMESfor the week beginning
SUNDAY, February 7th.

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Wave-lengths are subject to temporary adjustments.

IMPORTANT TO READERS.

The address of "The Radio Times" is 8-11 Southampton Street, Strand, W.C.2.
The address of the British Broadcasting Company, Ltd., is 2, Savoy Hill, Strand, London, W.C.2.
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Radio and the "New Order."

By AUSTIN HARRISON.

THE "new order," it is said, is organization. It arose out of the war. It is already almost the law of politics. But my theme is pleasure, and in this respect the organization of broadcasting is certainly one of the most hopeful of the wonders of modern life, because here the pleasure is not the end, it is the means, hence the really extraordinary influence exercised by a mechanism which both delights and instructs. This is the most helpful kind of organization. It has the means literally to educate a nation, and it is applicable to the Arts. Its future would seem well-nigh unlimited. One would like to descry in this medium of approach, which makes the world akin, the basis of a national polity in which the confusion and contention of politics will tend to disappear. And at this juncture one likes to imagine it as a real liberating instrument.

Here I am thinking of it as an antidote to the general tendency of the age to seek happiness in the organization of pleasure. For organized pleasure is a negative; it amounts to disorganization. What is pleasure? It is a relief, or gratification; yet there is no such thing in itself, for it is not the opposite of pain, and opinion varies about it astonishingly. Some like this, some that. Pleasure is not a realizable truth; it is an abstract idea, and the more we chase it the more it escapes us. Like the will-o'-the-wisp, it is an element of elusion and delusion.

A nation seeking to organize itself for pleasure is chasing the rainbow. If we could attain to a condition of pleasure, either

pleasure would be a pain, or what we style pain would begin to constitute pleasure. Perhaps the keenest pleasure known to man is work and the fruit of effort; in a word, creation. Love, too, means that. And so strangely is our poor humanity constituted that only too often the crown of industry is evolved out of tears. To place pleasure first, is to mistake and misuse the very meaning of that dangerously deceptive word.



MR. AUSTIN HARRISON.

If one of the great Victorians could be resurrected, he would be astonished at our pleasure riot, and he might say: "The star children of civilization have lost their way." Discontent is rife. We are apt to seek what we have not got. It is as if the old and proved foundations no longer suffice. We have become restless. We seek the philosopher's stone—without philosophy, without the repose so essential to creation and happiness. To make "games" a criterion is a malady. It is the new "itch." When the dustman leaves off at three to play lawn tennis, we shall be ready for a prohibition law on games, which probably the disillusioned dustman's wife will vote for. We are heading that way and becoming more discontented in the process. It is because of that illusion. We are trying to make a

(Continued overleaf in column 3.)

Why Stations Interfere.

By P. P. ECKERSLEY.

WE have just concluded some tests on making two stations transmit different programmes on the same wave-length. It would be premature on my part to indicate whether or not those tests were successful; but it might be interesting to discuss some points relevant to single wave working.

I would like to recapitulate something of what has often been said before, but which may not suffer by repetition—namely, that the whole underlying principle of interference between stations is the principle of "beats."

A Tuning-Fork Experiment.

If you hit a piano note and the one next to it—play, in fact, two notes a semitone apart—you may, if you listen very carefully, hear a "throbbing" sound as well. Both of the two notes near to one another comes a third vibration. You can do it better by tuning-forks. Suppose you take two tuning-forks, one vibrating at 1,000 a second and the other at 1,050 a second. You will hear, if you listen carefully, a deep throbbing note equal to fifty a second (which is 1,050 minus 1,000.) This is a fact and, not to put too fine a point on it, if you will just accept the principle that two disturbances of different frequencies produce a third frequency equal to the difference in frequency between them, you will go a long way towards appreciating what follows.

So far, we have two "sound" frequencies—i.e., little puffs of slightly different rates of occurrence—in the air producing another "sound" or air wave frequency, which we can hear directly with our ears. But the principle of two disturbances of different frequency producing a "beat" or lower or third frequency remains the same for all sorts of wave motions, and is, in fact, equally true about wireless waves in the ether as of sound waves in the air.

What the Ear Can Hear.

Thus, if we send out a frequency of one million vibrations a second in the ether (i.e., a wave-length of 300 metres) and another frequency of 995,000 (approximately 302 metres), we shall produce a further frequency equal to 1,000,000 minus 995,000 i.e., 5,000 vibrations a second.

Our wireless receivers, thanks to their rectifiers, can make you hear this, and your ears can read easily up to 5,000 vibrations a second, although incapable of hearing anything like the millions of vibrations we were talking about before.

Now, the ear can hear beats up to 30,000, but practically speaking, anything above 10,000 can be considered—via wireless, at any rate—inaudible or supersonic.

Thus, if two stations work on frequencies, say, 1,000,000 and 990,000 (respectively wave-lengths of 300 metres and 303 metres) we shall have a note of 10,000 (there is a 10 kilocycle separation), and this is for practical purposes inaudible; the stations do not beat together, and all is peace!

That Well-known Shriek.

If, however, the stations work on frequencies 1,000,000 and 995,000 or 1,000,000 and 1,005,000 (i.e., wave-lengths of 300, 302 or 300 and 298 about), we get a 5,000 beat note, a thin, shrieking, wailing note on top of the programme. Hence, we have to separate all stations by something like 10,000 frequencies to stop them interfering or beating with one another to produce audible notes.

The beating together to produce an audible note is called heterodyning. We get another example of heterodyning when the man next door oscillates—i.e., sends out waves of slightly different frequency from the one we are trying to receive. Thus, if a man switches on his set, oscillates and moves his tuning condenser, tries to tune in to 1,000,000 frequency, he may produce first of all frequencies of 1,010,000 practically inaudible, then 1,005,000 a 5,000 note, then, getting nearer to the exact tune, 1,000,200

(near middle C as 1,600,200—1,600,000 equals 200 vibrations a second); and so the note goes from a high-pitched shriek down and down and down, till it is just a grunt.

So, with a distant station which copies, in effect, the oscillator next door. As the distant station gets nearer and nearer the wave-length of our own, so the heterodyne or beat note gets lower and lower. Now—and this is the point—if two stations could be adjusted to exactly, say, 1,000,000 frequency, then there would be no beat note at all (1,000,000—1,000,000 equals 0!), and we cannot hear a frequency of 0 vibrations a second. So we have sought the solution of the difficulty of crowding, say, 200 stations into a band of frequencies which, with a 10 kilocycle separation (10,000 vibrations) will only give us room for 100 by trying to work the surplus on the same wave-length.

A Common-Sense Solution.

You will appreciate the difficulty. We can hear thirty vibrations a second with our ears . . . it is like the deep pedal notes of the organ. So if one station on 300 metres (mark! I have taken 300 metres as typical all this while, the argument applies to any wave-length) and another station on nearly 300 metres beat together with a difference of only thirty, we shall hear a note. So, assuming one station to be dead right, the other has to maintain its frequency right within thirty parts in one million, or one part in 30,000! As each may vary, this is not the worst!

The solution may be sought in terms of a Pico electric crystal, which has the marvellous quality of oscillating in association with a valve to something like this accuracy. If each of the stations can be "driven" by the same invariable source, or by crystals exactly calibrated, the scheme may be successful.

Beating together and heterodyning, then, at two stations is caused by two stations working too close together in wave-length. It is, unfortunately, a fact that a station in Rome working too near the wave-length of London can produce a beat note which can be heard in Streatham or the suburbs of Rome. Thus, there is one common-sense solution to our troubles, fewer stations using higher power.

SONGS WORTH KNOWING.

"She Is Far From the Land."

THESE well-known words by Tom Moore have been set to music by Frank Lambert. (Published by Messrs. Chappell & Co., Ltd.)

She is far from the land where her young hero sleeps.

And lovers around her are sighing,
But coldly she turns from their gaze and weeps.

For her heart in his grave is lying.

She sings the wild songs of her dear native plains,

Ev'ry note which he lov'd awaking;
Ah! little they think who delight in her strains.

How the heart of the minstrel is breaking.

He had liv'd for his love—for his country he died.

They were all that to life had entwined him;

Nor soon shall the tears of his country be dried.

Nor long will his love stay behind him.

Oh! make her a grave where the sunbeams rest.

When they promise a glorious morrow,
They'll smile as her sleep like a smile from the west.

From her own lov'd island of sorrow.

Radio and the "New Order."

(Continued from the previous page.)

reality out of an unreality, playing a game of make-believe at a period when decidedly more serious virtues are earnestly required.

Recently, serious critics have been commenting upon this condition. They say our morals are not so good as they were; our application is not so sure, our efficiency is weakened, our outlook a chaotic, our results are inferior. Probably this is so. It is so, also, all over Europe. War destroys; that is the answer. We live in a time of reaction. We have become a bit disorganised because pleasure is seen as the goal, which is a delusion, since pleasure cannot be an end, it can only be a motive of contrast, and when all seek the same thing, what was a joy becomes a monotony.

Age ascribes the fault to youth, but this is hardly fair or correct. Age, too, is pleasure-bitten. The spectacle at any ballroom of old men dancing with all the pretty girls is notorious. London's "night clubs," halls, and places of entertainment are full of middle-age; I recently counted only two men under thirty in a famous entertainment "show." Not exactly a Victorian example, and slightly ridiculous. Youth is always its own perfection—the standards of pleasure are to-day set by age which has the money. Our resuscitated Victorian would certainly boggle at the modern fetish of wealth—the champagne standard of age, the silk stocking standard of poverty—and he might even ascribe our prevailing discontent to the futile cult of pleasure.

The truth is that the more we try to organize pleasure, the more we disorganize ourselves, all pleasure being relative and always dependent upon more pleasure. Hence such a movement is chimerical. People so afflicted cannot be happy; thought is suspended, work becomes distasteful, our substance is frittered away in pursuit of a vain thing. Real happiness lies in effort, in contrast, in spirit, in performance, and when we organize their reverse, we worship but an idol.

In other words, we minimize ourselves. I fancy the Victorian would agree with this diagnosis. It is a mistake because it is an affectation. For we have not really become careless or idle, or idol-worshippers. Yet it seems the right thing to affect. When people want to appear what they are not, restlessness is the inevitable consequence. The discontent so prevalent is explained by this restlessness, which we seek to drown in pleasure. And this is the malady of the age. But intoxication is only a condition; it is not an end, though it may "end" those who indulge in it too freely. Similarly with pleasure-seeking. Pleasure for pleasure's sake is a self-contradiction. There is no wisdom of pleasure. One can die of its surfeit.

But this is not a homily, and as long as the star children can see the stars, there is no cause for pessimism. I mean a man must at times look up. That is the secret. We must not allow ourselves to fall into a disorganised irreconciliation because of an organized unreality.

No doubt, the times are "out of joint"—they usually are. The remedy is confidence—it always is. To-day it is almost decadent to be happily married, yet there is no pleasure to be derived from an unhappy marriage. All this is symptomatic of a state of *malaise* which is quite alien to the national genius. Let us get on with our work, and pleasure will come naturally. It cannot be organized. We command marvels that would make the Victorian gasp. One of which is Radio with its immense power of fellowship hitherto inconceivable. Here we can switch on to the infinite sources of the mind which is man's escape from materialism. The Arts come to us through the air, and like Cupid, we descend to Psyche. Darwin could not do that. This is the new ambrosia. If we organize the mind, pleasure will not require organizing.

Official News and Radio Gossip.

Prince of Wales to Broadcast.

THE idea of the Prince of Wales attending a banquet at the Guildhall in recognition of his great services to the nation during his recent tour was abandoned at his own request. This being so, the speech which he is to make on February 18th, at the British Industries Fair Banquet at the Mansion House, about 9.30 p.m., which is to be broadcast, will be of special interest to every British home. The importance which the Government attach to the present year's Fair may be estimated from the fact that they have made a special grant of £25,000 for publicity.

"The Duchess of Danzig."

An extract from that popular musical comedy, *The Duchess of Danzig*, is promised in the London programme for March 8th, while, as the week's feature, on March 12th, at 9.50, there will be relayed a part of that more recent musical comedy success, *No, No, Nanette*.

The Music of the Hunting Horn.

Captain L. C. R. Cameron will give a talk from London on "Horn Music" on Monday, March 8th, at 10.10 p.m. He will illustrate his remarks by blowing various calls or "lessons" used in the hunting field on a collection of ancient and modern hunting horns. Listeners will hear some of the old calls used by our ancestors, but now forgotten—such as "The Rebent," "The Call for the Company in the Morning," "The Strake to the Field," "The Morn," and "The Vellin." Specimens of modern French hunt music will be also given, while some of the English calls will be blown on one of the horns actually used by the famous John Peel.

A "Praise" Concert.

An important "Praise" concert takes place at the Town Hall, Birmingham, on Thursday, February 25th, and will be relayed to other stations. The soloists are Miss Carrie Todd, the well-known soprano, and Mr. Walter Hyde, tenor. The City of Birmingham Choir, and the Wolverhampton Musical Society, together with the Station Orchestra, under the leadership of Mr. Frank Cantall, will be conducted by Mr. Joseph Lewis.

"Prunella" from Newcastle.

On Monday evening, February 15th, *Prunella*, or, *Life in a Dutch Village*, will be produced at Newcastle by the Station Repertory Company. This is a fantasy by Laurence Housman and Granville Barker, with incidental music by Joseph M. Moorat, which will be played by the Station Orchestra. *Prunella* is one of the most tender and gracefully conceived plays in the language.

"Lady Windermere's Fan."

Cardiff listeners have expressed so emphatically their appreciation of the Station's production of three of Oscar Wilde's plays that it has been decided to broadcast *Lady Windermere's Fan* on March 3rd. This play was, perhaps, the most popular of the series, and undoubtedly it contains some of Wilde's choicest epigrams and strongest dramatic situations. It was first produced by the late Sir George Alexander at the St. James's Theatre, London, in 1892. The microphone version will be slightly shorter than the original, but every effort will be made to leave the strength and the humour of the play intact.

"Where Do the Programmes Go?"

The problem of the winter habits of the fly are no less intriguing as a popular question than the problem of the fate of the programmes which are so carefully despatched from the various stations. The letters received give some indication of the reception accorded to the daily transmissions, and at the Cardiff Station a novelty in the programme for March 13th will be a few scenes, mainly

humorous, of what appears to happen. A musical programme will first of all be broadcast in the ordinary way, and, later, in the Studio, scenes will be given of the reception which might be accorded to the various items by different types of listeners. Some famous broadcasters will be recognized as the "listeners" and the scheme is one which promises to provide an entertaining evening.

Shingled Tales.

Glasgow listeners will find on Monday night, February 15th, a cheerful programme of variety, beginning with the popular Pianoforte Sonata Series, played by Mr. Herbert A. Carruthers, at 8 o'clock. This will be followed by two Shingled Tales of diverse type, and later by Mr. Hugh Mackay, the Arts' League of Service Tenor, in Scots Songs, and the Station Orchestra in light music.

Famous Scottish Preacher at Edinburgh.

An entire evening service will be relayed from St. Culbert's Parish Church, Edinburgh, on Sunday, February 14th, at 8.20 p.m., the preacher being the Rev. Professor W. M. Macgregor, D.D., of the Glasgow United Free Church College. Professor Macgregor was formerly minister of St. Andrew's United Free Church, Edinburgh, and this will be his first appearance before the microphone.

A Recital of Old Music.

Part of the programme to be broadcast from the Edinburgh Station on the evening of Wednesday, February 17th, will be devoted to a recital on the harpsichord by Professor D. E. Tovey, Mus.Doc. of the University of Edinburgh. The instrument, which is a genuine two-manualled harpsichord of the period—i.e., late eighteenth century—has been kindly lent to the Station director by Mr. Harry Hodge, a well-known local musician and composer of pianoforte music. Among other pieces, Professor Tovey will play Bach's Italian Concerto which was specially written for the harpsichord, where the solo is taken on one manual and the *scoti* parts on the other.

A Variety Evening.

An evening of variety is promised at Birmingham for Monday, February 22nd, when the first half-hour will be occupied with a broadcast of a selection of sea shanties taken from the series arranged by Sir Richard Terry. These will be sung by Mr. Harold Howes, with male voice chorus. In the next quarter of an hour Birmingham listeners will welcome their Station Director in some of his "Recitals Grave and Gay." At 8.45, listeners are asked to visualise the old mounted Orange of Gore Ash, the country seat of a friend of Mr. Priest, Sir Ralph West, a keen sportsman, has just returned from abroad, and Priest is staying the week-end with him. This play, in which appear the London Radio Repertory Players, is entitled *The Stallions of Gore Ash*, the action taking place in the hall, the oak-panelled dining-room, and the stables of the Grange.

Our Mystery Play Contest.

The Mystery Play in connection with which *The Radio Times*, as already announced, is offering prizes, will be included in the programmes on March 1st, 3rd and 6th. The play, entitled *Which?* is the story of a shipwreck. A woman, gently nurtured and beautiful, is cast adrift in a ship's boat with three men, of widely differing types, sharing vicissitudes that bring them near to death. They reach a deserted island in mid-Pacific. The men are all in love with the girl. One man is a big, arrogant millionaire, who has thrust his way to the forefront by indomitable perseverance and relentless fighting against heavy odds—the "cave-man" type, with primitive passions. The second is a *dilettante* society man, who has never lifted a

hand to help himself since the day he was born. The third is an ordinary seaman.

Hostility grows between the three men as to which shall win the girl's favour. There are no social restrictions to hamper them. They must make their own laws. They act according to their original natures. Which will the girl choose?

The play provides an unexpected solution. Will the venture of conventions survive?

Listeners will be invited to send in solutions between the broadcasting of the Second and Third Acts, that is on March 4th and 5th. Further details of the competition will be published in the next issue of *The Radio Times*.

Symphonies and Dance Music.

On Monday, February 15th, the Augmented Station Orchestra and Mr. Walter Halton, cellist, will broadcast from the Liverpool Station "A Light Symphony Hour," which will include the 'cello sonata in A Major by Bacherini and the symphonic poem *Le Joueur D'Hercules*, by Saint-Saëns. This will be followed by "An Hour in the Open Country," which will also be heard from Daventry. Besides orchestral pieces which call to mind the countryside, listeners will hear Mr. George Hill (soprano) and the "GLV" Male Chorus in a group of folk-songs of the open country. The evening of Dance Music broadcast from Liverpool a few weeks ago was so well received that it has been decided to relay a further dance programme, played by the New Graffianna Dance Orchestra at the Grafton Rooms, from the Liverpool Station on Wednesday, February 17th.

Girls' Club Talks from Liverpool.

Following upon the arrangements by which the Boy Scouts, Boys' Brigade, and Boys' Club organizations broadcast a monthly bulletin from the Liverpool Station, a period has also been set aside for the Liverpool Union of Girls' Clubs, who will give a talk on the third Wednesday of every month. Their first broadcast will be on Wednesday, February 17th, when the speaker will be Miss J. E. McQuindle, Warden of David Lewis Club, Women's Section.

Popular Fare at Plymouth.

At the local concert on Wednesday, February 17th, at Plymouth, Miss Olive Sturgess, soprano, will broadcast for the first time from the Station. Her songs will include "O, that we two were Maying"; "Night Nursery"; "The Red, Red Rose," and four old English songs by Eric Coates.

Wagner Operatic Selections.

An interesting local feature at Aberdeen will be the broadcast of "Scenes for Chorus and Orchestra" from several of Wagner's operas on Monday, February 15th. These have been specially arranged by Fletcher, and consist mainly of the finer and more popular excerpts from the Wagnerian operas.

A Scots Play at Aberdeen.

The usual Scottish hour, from the Aberdeen Station, will be held on Saturday evening, February 20th, and the Scottish play will be *The Visitor*, which has been specially written for broadcast by Mr. D. M. Cumming Skinner.

Hitting the Reds.

There will be some interesting talks of an unusual nature from the Hull Station during the week beginning February 14th. "Hitting the Reds" will be the subject of a talk by Mr. Hiram P. Bailey, F.R.G.S. Mr. Bailey's book, "Shanghaied out of Frisco," has been broadcast recently in America as a "serial broadcast." The Boy Scouts' talk on Thursday, February 18th, will be given by Colonel F. C. Pawley, I.O. He will talk about "Divers and Diving."

Programmes From Five Studios.

Behind the Scenes at London Station. By A. G. D. West.

NO fewer than four different studios were recently used simultaneously in connection with a single programme from London. The various extracts followed each other in such quick succession that the use of all these studios was necessary so that there should be no breaks in the programme. Clever stage management was required in order that the various items could be brought in according to the pre-arranged scheme.

This particular programme was unique, but such is the variety of the daily programmes, that not many a day passes without three or four of the studios at Savoy Hill being used to make up the programme.

The Days Before Daventry.

It is nearly three years since the B.B.C. moved to the premises at Savoy Hill, where one studio only had been built to cope with all the programmes. At that time there was no Chelmsford or Daventry. There was no need to provide separate programmes in London for other stations. Rehearsals and auditions had to be conducted as best they could be in this studio and in other small rooms.

It was not until the end of the same year that the need of a second studio was considered. From that time until the latter part of last year, two studios had to suffice for all the requirements in the nature of programmes and rehearsals and auditions.

It is interesting to note as a sign of the recent development of broadcasting in London that, whereas, three years ago, the B.B.C. was able to carry out programmes in London with only one studio at their disposal, five studios are now occupied every day and all day for transmissions, or for rehearsal purposes.

Artificial Results.

The development of studio construction is another sign of the progress of broadcasting. The first studio that was built at 2, Savoy Hill, was designed on the principle that no outside sounds should enter and no inside sounds should pass out. Also, it was believed necessary to cut out any effects of echo or reverberation.

For these reasons, this first studio was very heavily draped. Six air-spaced layers of fire-proof soaking covered the walls and ceiling and a thick carpet was spread about the floor. The result was according to expectations. All who entered that studio were impressed with the dead effect it had on the voice or on music. To the artist not used to broadcasting, this naturally was a great strain, and to an orchestra and its conductor the result was entirely artificial, in that they could not, as it were, properly hear themselves playing. They were unable to gauge and modify the effect of their performance.

"Deadness" and the Microphone.

This studio, however, served a very useful purpose, because at the time it was built, the properties of microphones were not understood. The highly damped properties of the room permitted very little reflection of sound from the walls, which proved useful in assisting the development of the microphones such as are at present in use at all the B.B.C. stations. In other words, although the studio was much too "dead" to allow of proper performance by artists, this "deadness" made it an ideal chamber for investigating the performance of microphones.

The difficulties to artists were partially removed by the erection of a second studio. This was a much larger room and had only one layer of soaking behind the draping. The result of the freer atmosphere enabled artists to give much greater expression and individuality to their performances. At this time, not much attention had been paid to acoustic requirements in broadcast musical performances, but listeners were beginning to realise,

from hearing outside broadcasts from large halls and theatres, what a difference there was from the point of view of musical appreciation between these and studio performances. This large studio was subsequently modified by removing the layer of soaking, and it has been used in that condition as the chief studio for transmissions from London right up to the present time.

As a result of the expansion of the broadcasting service when the offices at Savoy Hill were enlarged last year, three more studios were built. These have not yet been put into full-time operation as regards programmes, as considerable difficulty has been experienced in getting them entirely suitable for the various purposes for which they were built.

The Question of Draping.

They consist of a medium-sized studio, suitable for accommodating an orchestra of thirty or so musicians; a small speech studio, which is used for announcing news and weather reports and for giving all the talks; and a combination studio for dramatic purposes, consisting of three parts, which allow of effects and noise to be superimposed on the transmission of a play just as it is desired in any particular production.

The draping of these new studios had been arranged from experience gained in the older studios. Furthermore, it has been made variable, so that these studios can be used to the best advantage according to requirements.

Generally speaking, each particular type of transmission requires just a certain amount of reverberation. This amount depends entirely on the arrangement and type of material used for the inner surfaces of the studio. For talks and for ordinary dramatic performances, there should be practically no reverberation, because the main requirement is to secure intelligibility of the speech. The new "talk" studio has, therefore, been fairly heavily draped, though not nearly to such an extent as the old original studio. The new dramatic studio—the section in which the plays are to be produced—is also fairly heavily draped, but the draping is removable and can be drawn back from the walls to introduce, as required, a little reverberation, should it be necessary to use this studio for musical performances comprising a few artists, as, for instance, for chamber music.

For Big Productions.

The new large studio has only one layer of draping on the walls and ceiling, but this is arranged on runners and can be drawn back anywhere to give any special effect.

These studios do not in any way represent finality. So far, no studio exists which is capable of dealing really well with large symphony orchestras or large productions employing an orchestra and a chorus and players. This is mainly a matter of size. For some months many experiments have been made with a view to finding out what requirements are necessary to deal with these larger productions.

A good deal has now been learnt, and it will not be long before definite steps will be taken to give performances of this nature the setting that is due to them.

A PARTICULAR effort is being made by Belfast Station this term to interest educationists in Northern Ireland in the possibilities of Radio Transmissions to Schools. On the advice of an influential advisory committee, the Station has arranged an attractive programme from 8.0 to 8.30 on Tuesday and Friday afternoons. Brief lessons are being given in French by Miss Heritier, who is not only an able teacher, but possesses an attractive "microphone personality." English Prose readings have been chosen and will be broadcast by Mr. Forrest Reid, the novelist, and English Verse will be spoken by Mr. Arthur Malcolm.

Story of the 'Cello.

A Popular Broadcast Instrument.

IT is generally recognized that one of the best instruments for broadcasting purposes is the cello.

The history of the cello is not, perhaps, so interesting as that of the violin. Before the latter reached its present state of development, most stringed instruments played with a bow were called violas. There were various kinds of these: the viola "da gamba," "da braccio," "viola alta," "viola bastarda," "viola tenore," etc. The violoncello is a bass instrument modelled on the "viola da gamba."

Liked by the Puritans.

The famous Amati made cello as well as violins in Italy in the sixteenth century, but for a long time these instruments were only used for the purpose of accompaniment, and it was not until the beginning of the eighteenth century that the cello began to be regarded as an instrument capable of being used for good solo work. It is a remarkable fact that the early Puritans, who looked askance on most music, used the cello in some of their religious services.

The violin and the organ they regarded with horror, but the cello was for some reason permitted fairly frequently, and some of their cellists were well-paid performers.

The early cellos were larger in size than those of to-day, and it is said that the present size was fixed by Stradivari, probably the greatest violin-maker of all time.

From Ox to Nightingale.

In spite of its size and heavy strings, the cello is capable of producing the most delicate effects. An evidence of this there is a neat remark of Voltaire. After hearing a noted cellist of his day play, he said, "You make me believe in miracles, for you can create a nightingale out of an ox."

When it came to be realized that the cello was something more than a mere accompanying instrument, many famous composers began to compose especially for it. One of the most renowned of these was Luigi Boccherini (1743-1803), who is known to most listeners to-day for his charming *Minuet*.

The son of a double-bass player, Boccherini early took up the study of the cello, and toured all over Europe as a solo player. In the Overture to *William Tell* Rossini makes great use of the cello, and Haydn, Cherubini and Mendelssohn also made effective use of it in some of their works.

Brought to Perfection.

Another celebrated cellist of the past was a Belgian, François Servais, who was born in 1800 and died in 1866. He brought cello playing to the greatest perfection and composed three Concertos and sixteen Fantasies for violoncello and orchestra. Some of his compositions are extremely difficult.

Perhaps even a more famous player was Alfredo Piatti. Born in 1822, he played with Liszt at Munich in 1843, and also made a great success in London and Paris.

It is strange, however, that although the cello's possibilities have been recognized for so long, the number of great soloists has been extremely small. Besides those already mentioned, one calls to mind David Popper and Hugo Becker of the past, and in more recent times Pablo Casals, Mr. W. H. Squire, Mme. Suggia, and that famous broadcast artist who faced the nightingale with her playing, Miss Beatrice Harrison.

C. T.

THE engagement has recently been announced of Mr. Maurice Cole, who is perhaps the most popular radio pianist, to Miss Winifred Small, the violinist, equally well known to listeners. Both have been associated with broadcasting since its early days.

PEOPLE YOU WILL HEAR THIS WEEK.



Miss MIRIAM FERRIS will be heard in plays at Aberdeen on February 9th, and at Glasgow on February 10th.



Miss ISABEL GRAY, pianist, who is broadcasting the 7.35 p.m. Feature this week from London, Daventry, and other Stations.



Miss PANSY NEWMAN, Violinist, who will broadcast from Bournemouth on Sunday, February 7th.



Mr. FREDERIC COWEN, the famous composer, will accompany a recital of his own songs in the London and Daventry programmes on Friday, February 12th.



Miss ETHEL LEVEY, the popular revue artist of the "Blue Kitten" cast, will be heard in that play at various stations on Friday, February 12th.



Mr. W. H. BERRY, who appears in "The Blue Kitten," part of which will be relayed from the Gaiety Theatre in London, Daventry, and other Stations on Friday, February 12th.



Mr. HARRY BOLLOWAY (Solo Violin) will be heard from London, Daventry, and other Stations on Sunday, February 7th.



Mr. E. NORMAN TORREY, whose play, "The Eternal Triangle," will be broadcast from Hull on Wednesday, February 10th.



Mr. W. HAROLD THOMSON, the novelist, will broadcast summer-son Scots Stories from London and Daventry on Saturday, February 13th.



Miss JENNY WYNNE and Mr. ARTHUR ACKERMAN, whose Folk-song Duets will be heard by Daventry listeners on Monday, February 8th.

Listeners We All Know.

The Man Who Likes It Loud. By F. Morton Howard.

"HA, come in, my boy!" he welcomes you, hospitably, eagerly. "Come in! I've just got my nephew, young Syd, to build in a couple of extra valves for me. It's made the set just an A1 perfect treat. Come on in: I'd like you to hear it!"

As a matter of fact, you have been hearing it ever since you approached the house, and when the front-door was opened to you, you were nearly smitten down by the vehemence of the loud-speaker's tone. Indeed, you would rather like to avoid any closer acquaintance with it, but the enthusiast at the doorway grasps you by the arm and hauls you within.

"Got it ever so much louder than it was before!" he bawls at you, as you hang up your overcoat. "Can you notice it?"

"Can you notice it? You can't notice anything else!"

Chuckling his pleasure in the treat he is going to give you, your host pushes your reluctant form into the presence of the loud-speaker.

"There she is!" he says, proudly, pointing very unnecessarily to the instrument.

A blast which is almost solid enough to lean up against is proceeding from the loud-speaker. The very pictures are trembling upon the walls. You find yourself longing for the comparative quietude of a boiler-factory. You find yourself thinking that a railway terminus, judged by the standard of this loud-speaker, is a place of almost deathly silence.

"Not going exactly what you might call full-strength," shouts your host in your ear. "It's only a chap speaking."

The information surprises you. You had an idea that what was being broadcast was a simultaneous recitation by all the massed regiments of the British Army to an accompaniment of guns and thunder.

"You wait till there's a band starts!" bellows your host. "Then you'll hear something!"

Privately, you doubt whether your ear-drums will last till then, but you smirk vacuously at your host.

"Grand, ain't it?" he demands, and nods at the loud-speaker with fond pride. "Ever heard a louder?"

"Never," you state, emphatically.

You don't believe that there can be anything louder to hear!

"All the same," ruminates your host, "I don't know as I won't get young Syd to build me in still another two or three valves. I'll see."

"You like it—er—powerful?" you inquire. He nods.

"Loud as it can be got!" he says.

The roaring, booming cascade of noise from the loud-speaker ceases abruptly. An ineffable, delicious sense of peace enwraps you. Fervently you hope that the instrument has gone wrong. It seems to you quite possible that its inward workings may have exploded under the strain.

But your host is unperturbed. He picks up the programme.

"Next item, band music," he tells you. "Now for it!"

The voice of the announcer, sounding like the Last Trump, confirms your host's statement.

Suddenly the end of the world has come—or, so it seems to your disordered imagination. Vast oceans of uproar spout from the loud-speaker. You see the baleful instrument as a sort of fountain that shoots forth bricks and paving-stones and boulders of noise that fall on your head. Your natural, primeval instinct is to stuff cotton-wool into your ears and get under the carpet.

But your host, with his head tilted sideways, is regarding the loud-speaker with affectionate appreciation.

"Tidy little clorp, ain't it?" he remarks.

"You don't think it's—it's distorting a little bit, do you?" you ask.

"Maybe," he returns, easily. "It generally does. It don't matter, anyway."

"It—it seems to me to be 'blasting' rather a lot," you venture.

"Dartaway," he agrees, without the least concern.

"I don't mind!"

He continues his prideful regard of the devastating loud-speaker, but gradually a troubled look dwells on his visage.

She don't seem to be firing it out quite so loud as she did," he says, dissatisfiedly. "What do you think about it?"

You can only say you detect no difference. You are still metaphorically struggling in deep water exactly under the busiest spot of the Niagara Falls and having tin buckets and railway accidents and steel girders and cracked church bells deluging down on your poor defenceless head.

"I'll have to see what young Syd can do to tune 'er up a bit," he decides.

He calls young Syd.

"Ginger her up!" directs your host. "She's getting quiet and lazy."

Young Syd, nothing loth, forthwith proceeds to ginger her up.

Under his skill, Mount Etna in eruption and two or three milk-can washing depots and a sequence of gunpowder-factory explosions add themselves to the appalling clamour. From the look on your host's face, you deduce that he is thoroughly pleased with young Syd, and respects him as a master-mind of the scientific world.

At last you make your escape. Followed by your host, you seize your overcoat and hat, and totter brokenly to the front door.

"Pity you've got to go so soon," he remarks.

"We never shut down till midnight, if we can 'elp it."

"You—you keep 'dat up till late?" you query.

"Later the better!" he declares. "I wish we could keep it up all night."

He glances towards the house that shares the semi-detachment of his own abode.

Then he turns to you, and with one remark raises the curtains that veil his soul.

"Them next-door neighbours of ours," he says, darkly. "I'll learn 'em to allow their youngest daughter to start practising 'er scales on the piano at 'alf past seven every morning!"

(We shall shortly publish another story in this series).



Suddenly the end of the world has come.

Points From Talks.

A Cardinal's Sugar Sandwiches.

How well I remember the first time we went to tea with Cardinal Manning. There was nothing but bread and butter and the Cardinal was quite upset about it. "This will never do, my boys; I will see what we can get," and he rang the bell. "Bring some jam," said the Cardinal. "There is none," replied the butler. The Cardinal seemed most upset, and, as far as I can remember, so were we.

There was a pause, and then a smile came over the aged man's face. "Have your boys ever had a sugar sandwich?" he said, quietly. We replied that we had not. "Well, all that I can tell you is, it beats jam into a cracked hat." To be made sugar sandwiches by a live Cardinal does not fill to the lot of many boys—and how good those sandwiches were!—Lieut.-Col. Walter de Berckell.

What Would British Brides Say?

I could talk to you all day about the Mussulman customs. Their wedding ceremonies are most interesting. What would the British bride say if she were literally driven, or chased, to her bridegroom's home by a rabble of shouting male friends, with another desperately hanging on to the horse's or donkey's tail, the only other woman present, and the bridegroom acting as chief desperado? This is carrying off one's bride with a vengeance.—V. A. Adams.

The Little More—

HAVE you heard the story of the man who was told by a delighted Monarch to name his own reward for inventing such a wonderful game—the game of chess—and his reply—just a grain of wheat for the first of the sixty-four squares on the board, two grains for the second square, four for the third, and so on until the number was multiplied sixty-three times? The real point of interest is, of course, in the total, which reaches the amazing sum of twenty figures, equal to about thirty-nine billions—not millions—billions of bushels of wheat.—Samuel Thosley.

The Pangs of Publication.

FOR a week before publication day I am incapable of work; and publication day itself passes in a kind of breathless whirl. I never think on that particular day, and I cannot eat much, either. My brain seems to be all over the place. I imagine all sorts of people reading my book—hating it—liking it—finding it dull—or finding it thrilling. I even imagine the effect which certain sentences may have on certain types of readers. And this is all the more curious because while I am actually writing the book I never think of my readers at all.—Gilbert Frankau.

Drama or Directory?

ONE of the minor mysteries of film-production is the habit of introducing a photoplay with a kind of roll-call, a list of the full names and professions of everyone connected with the making of the film, from the producer to the call-boy. The public may well ask: "Is this a drama or a directory?" These professional muster-rolls, it seems to me, ought to be put in the programme, and not on the screen.—G. A. Aitken.

Personality and Speech.

IT is a well-recognized fact that personality is largely conveyed by the spoken word. Business men in this country who have a ready command of their own tongue are almost invariably more successful than those suffering from hesitant or imperfect diction. It is an unfortunate fact that in very many instances linguistic ability is coupled with a low order of intelligence in other and more essential directions. In certain walks of life, for example, you may find men who genially potter along with some command of half-a-dozen languages, but who have little else to recommend them.—J. L. Gibson.

Programme Pieces.

A Weekly Feature, Conducted by
Percy A. Scholes.

BYRD'S "AVE VERUM," AND THE
"PARISIAN TONE."

(LONDON, DAVENTRY, AND OTHER STATIONS,
SUNDAY.)

NOW that we are hearing quantities of the choral music of the sixteenth century, and regarding the spirit, musicians are beginning to claim that William Byrd was as great as a composer as his contemporary, William, was as playwright.

Byrd climbs to the very pinnacle of unaccompanied vocal music—a pinnacle reared high into the blue purity of a rarefied atmosphere, such as has seldom been attained by other climbers of any nation or any period.

His choral music and that of his many noteworthy contemporaries has two great characteristics. The first is its subtle, inconclusive ("modal") harmony; the second is its smooth, flowing rhythm, derived from the rhythms of speech and avoiding the march and dance rhythm which have pervaded music in later days. Obviously, these two characteristics, with their capacity for suggesting the infinite, are specially fitted for music to be used in the service of religion.

The second characteristic, especially, is due to the music's origin in "Plainsong," of which we have a good example this evening in the "PARISIAN TONE." Plainsong began with the earliest days of the Christian Church (if it did not, indeed, derive from the practice of earlier creeds), its principle being simply the musical reciting of the words, to melodies based upon the natural vocal inflections and rhythm.

Byrd's *Ave Verum* is a setting of the Latin Hymn, *Ave verum corpus* (Hail, true body). It is deeply expressive of the thought, but fairly simple and straightforward, with practically no verbal repetition, or musical decoration. But there is wonderful treatment of some passages—*cere patrum imitatio*... (Thou who truly hastenest us), etc.

The whole of the last part, *O dulcis, O pie, O Jesu Fili Mariæ, miserere mei* (O tender, O loving, O Jesu Son of Mary, have on me Thy mercy) is repeated. (The English words above are given from Sir Richard Terry's translation.)

ROSSINI'S "BARBER OF SEVILLE."

(GLASGOW, WEDNESDAY—ALSO THE OVERTURE
FROM BELFAST, WEDNESDAY.)

Rossini wrote *The Barber of Seville* within the very brief period of three weeks. It is one of his most sparkling works, and one of the most popular of all Comic Operas.

In it are shown the machinations of two lovers, who are opposed by the girl's guardian, who intends to marry her himself. They are helped through by the town barber—Figaro—whence the Opera's title. (This Figaro, a creation of Beaumarchais, appears also in *Mozart*—as opera-goers well know.)

ACT I.

There is a long OVERTURE (a favourite concert piece) which begins with a *Sine Movement*, and continues with a gay, *Quick* main section.

FIRST SCENE. At dawn, in a street in Seville, Count ALMAVIVA (*Tenor*), accompanied by his servant FIORELLO (*Baritone*) and professional MUSICIANS (*Chorus*), serenades ROSINA, ward of Dr. BARTOLO. Presently the Count is left alone, and the lively, blustering Town Barber, FIGARO (*Baritone*) appears, singing his famous *Rosin for the city's sedition*. The Count finds him friendly.

Now ROSINA (*Soprano*) appears on the balcony, with Dr. BARTOLO (*Bass*). She manages to drop a letter of encouragement to her unknown wooer.

The Doctor drives her back into the house. The Count bribes Figaro, who promises all help, and tells him to gain entrance to the house by disguising himself as a drunken soldier, as a regiment is expected in the town.

(Continued in column 3 overleaf.)

Laws at Which We Laugh.

By "A. T. Torney."*

A SHORT time ago, after the conclusion of a criminal case in which I was engaged, the judge did me the honour of inviting me to dine with him. To the proposal I readily assented. The day was a Wednesday. It is important to remember that. It is equally important, for my purpose, to bear in mind that one item of that most excellent dinner was beef.

It was Wednesday, then. And the learned judge was eating the roast beef of Old England. We fell to talking of crime and criminals, and referred to the case which I have mentioned.

The prisoner—whom I defended, and who, in spite of, and not because of, my defence, I hope, was found guilty and sentenced—amongst other things, had said in a lower court that he was ignorant of the law on the point. I ventured to suggest to the judge that it seemed a hardship that every King's subject was supposed to know all the laws that successive Parliaments turned out.

Astonished the Judge.

I said that few lawyers knew much, leave alone all law. And what about the unfortunate layman who had no time to study it?

"If they didn't know the law, they ought to," was the judge's comment. "Ignorance of the law is no excuse."

"Forgive a personal reference," I said; "but even at this very moment you are breaking the law."

"I am breaking the law! What an earth do you mean?" he demanded.

I replied with the deference and humility due from a humble junior to the wearer of His Majesty's ermine: "The law of the land says that you must not eat meat on Wednesday."

He answered laconically: "Rubbish!" But I proved it to him, and then he said: "By Jove! I wasn't aware of that."

Illegal to Beat on Sunday.

I further informed his lordship that the punishment for the offence, as specified by statute, was a month's imprisonment.

Farcical as it may seem, this is still the law; but it is not the only crime that you may commit with impunity. There are many others.

It is, for instance, illegal to beat on Sunday. And the fine for that heinous offence is fixed by statute at five shillings. Nobody in these days is summoned for that offence, and if the law were put into operation, there would be an extremely heavy contribution to the police rates.

Again, there is still a statute unrepented that makes it a criminal offence, rendering the offender liable to arrest, for a person to hold in his hand any lighted cigar, cigarette or pipe in a public conveyance. Apparently, according to this clumsy law, you might hold the pipe in your mouth and puff, but you might not hold the pipe in your hand.

Churchgoing by Statute.

It may be news to some that, under a statute of Elizabeth, it is an offence to absent themselves from divine worship on Sunday. The fine for the absence is one shilling. Many would, perhaps, think it was a shilling well invested. What might be awkward is the fact that the law prescribes that that shilling must be paid in copper coins.

But if they are desirous of avoiding that crime, and after the intimation of their guilt determine to amend their ways, may I warn them that they must walk to church? If they go by car or carriage or bath-chair, they are liable to be relieved of those means of locomotion. For the law still gives the local constable power to confiscate such vehicles.

I dare say you have often read in the personal column of some newspaper an advertisement begging the thief to return stolen property. A

big reward is offered, and the notice concludes: "No questions asked." That is not only an offence, but a very serious offence. It is known as "compounding a felony," and not only the advertiser is liable, but the editor also could be prosecuted. But they never are prosecuted. The law shuts one eye. It is another of our unpunished crimes.

Those who publish and those who sell newspapers on Sunday are breaking the law, and the millions who buy them regularly and with impunity also break the law; while an Act of 1871 makes it illegal to open or use any house for public entertainment or amusement or for public debate on Sunday if admission is by payment of money or tickets sold for admission. For this offence the penalty is the forfeiture of £200.

Broken With Impunity.

By a subsequent Act, local authorities were given power to grant permission. To advertise such proceedings, or to print advertisements of them, render the offender liable to a penalty of £50.

During recent years there has been an enormous increase in Sunday sports but it would seem that many of them are still illegal. The Lord's Day Act of 1825 prohibits all meetings for sport or pastime on Sundays by people out of their own parishes. But although that Act is still alive, it is never enforced.

Again, an Act of 1877 forbids any person (to use the statute's own words) "to do or exercise on Sunday any worldly labour, business or work of his ordinary calling, works of necessity or charity only excepted."

These are but a few of the laws which apply to all of us, and which we all regularly violate. But there is one class of the community that is subject to further laws which they continually break.

The Clergyman's Nightcap.

The clergy, in common with the rest of us, are, of course, subject to the civil law; but they are also subject to the Canon Law, or law of the Church. And they are supposed to obey it implicitly, except when it conflicts with the civil law, in which case, of course, the latter prevails.

I wonder, however, if there is one single clergyman who can put his hand to his breast and say that he doesn't break the Canon Law every day of his life? For instance, Canon 74 lays it down in terms clear and concise, that "no ecclesiastical person shall wear any robe or wrought night-cap, but only plain night-caps of black silk, satin or velvet."

They are the law's own words. Where is the clergyman that does not signify offend this law by wearing, maybe, a tartan night-cap or a red or a yellow night-cap, or (let me whisper it) no night-cap at all?

The same Canon makes it an offence for a clergyman to wear any "light coloured stockings." The next Canon forbids all ecclesiastical persons to play cards, or any game of chance, nor must they enter any ale-house.

It would be interesting to discuss reasons for the failure to enforce so many of the laws by which we are still governed, and which we are supposed to obey, but constantly transgress.

I will just indicate one of the principal reasons. Circumstances and conditions arose and prevailed which, in the opinion of the legislature, made necessary certain penal and prohibitory enactments. These enactments have persisted long after the circumstances that gave them birth had passed away, but Parliament has allowed them to atrophy by desuetude, rather than kill them by repeal.

The first half of the local programme at Hull on Wednesday, February 17th, will be entitled "On With the Motley," and will include such items as Herbert Oliver's song-cycle, "The Passing Show," and orchestral music reminiscent of "Haylequin and Columbine."

* Is a Talk from London.

The Children's Corner.

An Evening in Fairyland.

WE are all very excited at Nottingham about a projected trip on the Magic Carpet. It is quite a long time since we have had an evening in Fairyland with our Kiddies and we are all looking forward to it very much. We are going to the land of the Plinkie Fairies, about which we have heard so much these last two or three months.

On February 27th, we are going over to Derby to do our Children's Corner at the Rolls-Royce Institute for the benefit of our many friends in Derby. We are looking forward to what will be quite an adventure.

Auntie Nan's Motor-car.

Nearly all the Kiddies who listen to the Bournemouth Station know that Auntie Nan has a car, and is an expert driver. For some time she has promised to take Uncle Pongo for a drive. One Thursday, things really happened, and although they didn't actually make a start, they got as far as the garage and thoroughly examined the car. Uncle Pongo couldn't guess the name of it. After making many attempts such as "Rolls-Over," "Scarlet Runner," "Stranded," etc., Auntie Nan told him it was a "Has-been." The car is now being completely overhauled, and they are really going to make a start very soon. There is, however, one condition upon which Uncle Pongo goes, and that is that Auntie Nan doesn't have a breakdown and stand him miles from home just before tea-time.

A Children's Orchestra.

The latest addition to the Children's Corner at the Plymouth Station is a banjo-club, and with the recent arrival of a jazz drum set, a special orchestra for the Children will soon be in full swing.

After this, the Aunties and Uncles—being never really satisfied—will begin to talk in a big way about "augmented orchestras."

Auntie Kate's Rule.

So many Children wish to join the Stoke-on-Trent Radio Circle Choir, that Auntie Kate has been forced to make a rule that no new members must be under twelve years of age. Auntie explained to listeners that she could not really have more than forty children in the choir, or the walls would begin to peel outwards!

A Giant Day.

Although the Scots Fairy Follies at Dundee was postponed for a week, that didn't take away from the enjoyment in any way. A number of the Kiddies turned up at the Studio in full Highland Dress, while others had cunningly contrived to fasten their "Radio Circle" Badges in the centre of a tartan rosette.

Everybody was anxious for the fun to begin, but at the last moment Uncle Bob couldn't be found! He was run to earth ultimately and pulled into the Studio. What a sight! His kilt had been fastened on top of his ordinary suit, and the sporran which should have been worn on top of the kilt was hanging round his neck! And then, to crown all, he had a wonderfully shiny silk hat on his head!

The Magic Key.

The Aberdeen Radio Circle is still growing bigger and bigger. On an average, there have been thirty new members a week since the beginning of autumn months and soon there will be hardly a young listener in the North-east of Scotland who is not a member of the happy band.

All members are presented with the Magic Key which unlocks the mystery of the weekly competitions. These competitions become more and more popular and the weekly list of those who send in correct solutions grows longer and longer. Of course, there are prizes, but not nearly enough to go round. However, the children all enjoy the fun and each one hopes to be the lucky member next time.

On Saturday, February 13th, there is going to be a concert by members of the Radio Circle who have not broadcast before.

FRANK'S SEA VOYAGE.

FRANK was on a visit to Liverpool, and his favourite pastime was going to the landing-stage with his uncle, who often went there on business. He loved to watch the ships of all sorts and sizes that sailed, or steamed, up and down the mighty river, and to stand looking up at the huge liners whose tall sides towered away above him, wondering to what part of the world they were going. Most of them sailed to America, and his uncle, who had made the trip several times, made so light of the voyage that Frank thought it could not take more than a day to go there and back.

One day, he found himself on another part of the landing-stage, where much smaller steamboats were continually arriving and leaving, and crowds of people getting on and off. He had lost sight of his uncle for a few minutes, and while watching the busy scene the great idea struck him: "Why shouldn't I go to America?"

It never occurred to him that the boats went anywhere else. He was seven years old, nearly a man! and wouldn't Uncle Harry be astonished!



"Please, is this America?"

And a sheltered nook where he could watch the engines going round and round as if they would never stop. But soon the smell of hot oil drove him from his cosy corner, and he wandered into a large cabin with windows all round, through which he could watch the passing ships.

He began to feel rather miserable and to wish himself safely on the landing-stage once more.

The river was getting very wide now and they were nearing the open sea, when suddenly he noticed that they were stopping, and he saw a big seaside pier, to which they were being made fast.

The passengers were hurrying off, and a jolly-looking sailor in a blue jersey said to him: "Getting off, Captain?"

Frank was very pleased at being called "Captain," as he was wearing his sailor-suit with reeler and cap with "H.M.S. Excellent" on it.

"Please, is this America?" he asked, timidly.

"America? No, this is Now Brighton. We don't call it America this trip," said his new friend, "but we're going back to Liverpool presently, so you'd better come back with us, and put off America till next time," and, with a cheerful smile, the kindly sailor hurried away to his duties.

But on the way home he found time to talk to Frank, telling him all about the different vessels, and to what foreign countries they were sailing, so the time passed very quickly, and soon they were once more back at the landing-stage safe and sound, Frank's voyage of discovery having taken little more than an hour altogether.

Uncle Harry was waiting anxiously for their arrival, and at first he was very angry with Frank for the fright he had given him; but he was so glad to find his nephew again that he soon forgave him for his attempt at imitating Columbus.

A. COLMAN HICKS.

Programme Pieces.

(Continued from the previous page.)

SECOND SCENE. Rosina, in a room in her guardian's house, is thinking tenderly of her wooer (who at present goes by the name of Lindor), and moping over her imprisonment in the house. Figaro enters and shows sympathy. He departs when the Doctor is heard coming. Bartolo enters with Don Basilio (Bass), Rosina's music-master. These two plot for the confounding of Count Almaviva and for the Doctor's own marriage on the next day with Rosina.

Rosina now has another interview with Figaro, to whom she gives a letter for "Lindor"; and another with Doctor Bartolo, who scolds her.

Presently, the Count arrives, disguised as a drunken soldier, and tries to bidet himself on Bartolo. A commotion arises; soldiers enter, and the Count only avoids arrest by surreptitiously disclosing his real rank to the officer. To the confusion of the Doctor, the soldiers draw back.

ACT II.

The Second Act can be described in a few sentences. The Count adopts a second rôle, that of music-master, and pretends to have come to Bartolo's house in place of Don Basilio, who is said to be ill. Bartolo has his suspicions, and while Rosina has her music-lesson makes Figaro shave him in the same room.

Basilio, unfortunately, turns up, but the Count, with Figaro's help, bribes him and gets him away.

During the music lesson, the lovers plan an elopement. Bartolo seizes a plot, and finally fetches a notary, who, however, is intercepted by the Count and Figaro and persuaded to replace the Doctor's name by the Count's in the marriage document.

Doctor Bartolo finally gives them his blessing.

DEBUSSY'S "THE BLESSED DAMOZEL."

(CARNIVAL, SUNDAY.)

This is a setting for Soprano, Mezzo-Soprano, Women's Chorus and Orchestra of Rossini's Poem of the Blessed Damsel in Heaven, who waits and prays for her lover to join her. Debussy set the Poem in its French translation (by Sorensen), and the English text need necessarily differ, very slightly, from the original, though not so much but that listeners with a volume of Rossini at hand may find its use add to their pleasure.

The following description does not pretend to be a detailed analysis. An attempt to follow such whilst hearing the work would be ill rewarded.

(1) There is first a long Orchestral Introduction. The material of this is all significant, but rather than trying to memorize it one should give oneself up to absorbing the mood and atmosphere of the work. At length a simple melody is heard in the FLUTE. This is the tune especially associated with the Damsel. It leads to—(2) The Chorus enters with the opening words, *The Blessed Damsel leaned out from the golden bar of Heaven*. "A RECITER" (Mezzo-Soprano) enters with the words, *Her role, ungirt from clasp to hem*. The Chorus re-enters at *Around her lovers new met*; and Chorus and Reciter continue the description.

(3) This is the longest section, representing seven stanzas of the Poem. THE BLESSED DAMOZEL (Soprano) soliloquizes throughout, beginning *I wish that he were come to me, For he will come*.

After the words *the dear Mother . . . Here-elf shall bring us . . . To Him round whom all souls kneel*, a climax is reached at *there will I wait . . . for him and me . . . Only to live . . . for ever and Together, he and I*.

(4) Chorus: *She gazed and listened . . . and then said*; (the Damsel): *All this is when he comes*.

(5) The light thrilled to her, filled with angels . . . She laid her face between her hands and wept.

[N.B.—A full article on Schubert was given in these columns last week; his Overture, *Pierrot* (Belfast, Saturday), was described fully, and a note given on his Military March (Bournemouth, Sunday, Glasgow and Dundee, Thursday).

Mendelssohn's Overture in C (Belfast, Friday) was described in the issue of *The Radio Times* dated December 11th.]

The Broadcast Pulpit.

Dostoevsky's Verdict.

DOSTOEVSKY'S writings, realistic and vivid, are burdened with his knowledge of the sufferings and sin and cruelty in the world; he passes through many spiritual experiences, and though sometimes overwhelmed with sorrow and despair, has wonderful visions of eternal truths. Then, once in a flash of inspiration, he gives voice to a revelation that has come to him. "I believe," he writes, "that there is nothing lovelier, deeper, more sympathetic, more rational, more human and more perfect than the Saviour. I say to myself that not only is there no one else like Him, but that there could be no one. I would say even more: if anyone could prove to me that Christ is outside the truth and if the truth really did exclude Christ, I should prefer to stay with Christ and not with the truth."—*Mrs. George Cadbury, Birmingham.*

Troubles Which Never Happen.

WHEN we think about the future what is the particular mood or feeling that we have about it? I am afraid for most people the only answer is Worry. We do not worry about the past, unless it should stretch its shadowy hand into the future and blight the hopes that lie there. But we worry about the future; we worry about the unknown and, in so doing, we put ourselves out of action for our best work.

There was an admiral who used to nail up in his cabin a paper on which was written these words: "I have had many troubles in my life, most of which have never happened." That is true of the things about which we worry; they very rarely come to pass.—*The Rev. T. Wilkinson Riddle, Plymouth.*

Defective Vitality.

EXPERIENCE shows us that some men are called to endure defects of spiritual vitality, which cloud that vision of the unseen and the glad response to God's will apparently so easily attained by others. We have to recognize the mysterious fact that some men are born with dull powers of spiritual discernment, and that others have been weakened through the circumstances of their birth or upbringing or the moral condition of the people with whom they live. These men and women are not responsible for their own disadvantages. But in the spiritual sphere there are always moral helps and spiritual restoratives, and Christianity is pre-eminently a religion for weak and erring people, who in spite of every spiritual infirmity may steadily grow in the knowledge of God and acquire that vigour of soul by which the realities of faith become the most real and powerful facts of experience.—*The Right Rev. the Bishop of Jarrow, Newcastle.*

Hurry Without Flurry.

MOST of us feel that we should like to have lived fifty years ago, when, as it appears to us, life was so peaceful and quiet. Now we rush about in motor-cars, the telephone bell is always ringing, machinery working at a tremendous rate must do more and more. Organizations, institutions, and committees demand every minute we can spare of our crowded life. Where is there time for quiet thought and meditation?

The message of the prophet to the Jewish rulers of old was, He that believeth shall not make haste; the best translation is, "shall not fuss." There must be hurry, but there is no need of flurry; we can hasten without being hasty. To meet all the calls upon us and answer them effectively, we need, above and before all other qualities, a calm, quiet steadfastness, which is the outcome of living touch with God. "Perspiration is not inspiration," said Spurgeon, and that is true of other things besides preaching.—*The Rev. F. J. Bardsley, Nottingham.*

Dancing Lessons By Radio?

(Listeners are reminded that we do not consider anonymous letters for publication. Preference is given to letters which produce interest and interest. The Editorial address is 4-11, Southampton Street, Strand, London, W.C.2.)

I THINK an item which would be much appreciated by many listeners is a dancing class for beginners. Many listeners cannot afford to go to dancing classes to learn the latest waltzes, tangos, etc., and a half hour of instruction would be sufficient to learn one or two dances. As the tango is becoming very popular, I think a lesson on the tango would be much appreciated by dance-goers who are as yet unacquainted with the steps of the dance.—*J. L. Wimbledon.*

Broadcasting the Barricades.

WHEN I read in the papers that Father Knox had alarmed a considerable portion of the "Great B.P.," I was astonished.

Personally, I listened to "Broadcasting the Barricades" with considerable amusement, and content that any reasonable person must have taken it for what it was meant. Nervous listeners should have asked themselves a few questions, such as these:

- (1) Would the B.B.C. be likely to switch over to the Savoy Bands between such catastrophes as were announced? (I think not.)
- (2) Had any listener ever heard of The National Association for the Abolition of Theatre Queues, and that wicked Mr. Popplebury? (I think not.)
- (3) Would the fierce insurgents be likely to attack Waterloo with empty bottles? (I think not.)
- (4) Do fierce insurgents usually carry microphones around with them to record explosions, etc.? (I think not.)
- (5) Is the Minister of Transport? named Mr. Waterspoon? (I think not.)

I don't think newspaper offices would have been besieged with telephone calls had such questions been asked.—*S. T. Gwynne, Lynn, Lichfield.*

A Continuation?

Do the papers seriously want us to believe that thousands were alarmed by the splendid humorous skit by Father Ronald Knox, or is this a continuation of the entertainment?—*E. J. Gies, 34, Thornton Hill, Wimbledon, S.W.19.*

Thought It Was Real.

MUCH as I enjoy listening, I must express great surprise at the way the B.B.C. treated everybody the other night when Father Ronald Knox broadcast. Had it been advertised in your paper that the B.B.C. were going to play a hoax on us, we should have not been frightened; but hundreds, nay, thousands of people were caught as we were. I came into the drawing room at about a quarter to eight, and the first thing we heard was that death and destruction were taking place all over London, and you cannot wonder that we took it as real. The hoax caused an amount of unnecessary suffering.

I, myself, would willingly have paid £20 rather than have had the fright.—*WM. KETTERWELL, Brent Knoll, Sutton Coldfield.*

In Defence of Talks.

I WISH, much to my intense disgust, people condemning the excellent talks being broadcast by the B.B.C.

So, I felt I must add my name to the list of defenders of these interesting little lectures. These talks are educative; they teach you something. Now it is an acknowledged fact that a person may never know too much. Therefore, on these grounds I contend that people who write condemning the talks either "know everything," which is impossible, or else do not wish to learn. The opinions of such people deserve no consideration whatsoever.—*HAROLD KERRIS (age 14), 12, High-royd, Northfields, Dewsbury.*

Listeners' Letters.

As Enjoyable as Music.

"CARRY on" with the Talks. They are as enjoyable as the delightful music. It should be remembered that there are thousands of listeners who have received little or no education, and often have no time for reading. Most of those who deliver these Talks have charming voices and compel one to hear them out—even when not interested in the subject.

When my small daughter has been put to bed, the house cannot be left, and so I take my knitting or sewing, and whatever the B.B.C. offers is always gratefully received.—*M. JENKINS, 125, Seymour Road, Gloucester.*

Broadcasting the Organ.

ONE of your correspondents thinks that the broadcasting of the organ is ineffectual. Surely, he has never listened to it on a big loud speaker of good quality with a good set behind it. Under such conditions, broadcasting has nothing more effective to offer. A small speaker or headphones can only give the organ a hint of much of its majesty, but the majesty is there—in the ether waves—waiting only for adequate reproduction.—*W. W. PATERSON, 2, Cedar Villas, Bath.*

[The pedal notes of the organ are transmitted as effectively as the other notes. But not all headphones and loudspeakers are capable of reproducing them faithfully.]

Brass Bands.

I AGREE with your correspondent W. H. Foster's suggestion that the broadcasting of more brass bands would be greatly appreciated. Does the B.B.C. realize that the band programme is the only enjoyable one for those who are very deaf (when using a loud speaker)?—*N. COUSINS, 10, Windsor Road, Tonbury.*

"A Plesanter Character."

LIKE your correspondent "O. K.," I, too, am a much "plesanter character" than I used to be, thanks to wireless and all the nice people connected with it. My outlook on life has been completely changed, my health is better, and when I can listen, I am as happy and as contented as it is possible for anyone to be.—*A. L., London, S.W.*

Well Worth It.

BEING a recent addition to the ranks of wireless listeners and living at a Lodge Farm several miles from a town, where postal deliveries are three days a week and newspapers rarely obtainable on the day of issue, I write to express my appreciation of the B.B.C.'s efforts to please all sorts and conditions of listeners.

To me, the weather forecasts and news bulletins are well worth the ten shillings paid for the licence.—*F. T. FURKSTONE, Statchill Lodge Farm, Corby, nr. Kettering.*

A Plea for More Shakespeare.

COULD we not have Shakespeare by Radio once a week? The field for selection is unlimited and we all need educating, or rather need to be taught to appreciate Shakespeare more.

The B.B.C. are to be congratulated on the general excellence of their programmes and a weekly Shakespearean Recital, if only for fifteen or twenty minutes, would be appreciated by thousands, and would round off, as it were, the other good musical and literary items.—*R. H. SUDRO, The Shelling, Edgware.*

A shorter talk from Plymouth Station, entitled "Bernard Shaw, A Puritan Self-revealed at Last," will be given by Mr. T. Wilkinson Webb, F.R.S.L., on February 15th.

Our Point of View.

Help for Troubled Listeners.

TELL THE B.B.C. ABOUT IT.

A FEW days ago, a listener complained to the B.B.C. that reception of the broadcast programmes was badly interfered with by noises from a faulty electric standard on a railway line near his house. Representations were made on his behalf to the responsible authorities, and within twelve hours the trouble was removed and the listener made happy.

Incidents like this are now commonplace affairs in the activities of the B.B.C. There are scores of ways in which we can similarly assist listeners. Such cases are referred to a special technical correspondence department which, during the last twelve months, dealt with nearly 30,000 letters. We feel that even more use might be made of the facilities afforded in this way, which are now regarded as part of the service we are always striving to develop for the benefit of the listening public.

The object of the Technical Correspondence Section is to provide an effective link between listeners and the broadcast service on all matters affecting transmission and reception. It does not matter what your query may be within the almost limitless range of these subjects, the Section will be pleased to help with its advice to the fullest possible extent.

Take the little matter of oscillation. The Technical Correspondence Section has handled many thousands of cases with quite good results, so there is no reason why listeners should not continue to send in their complaints.

Reports on reception severally are exceedingly valuable and assist the engineers.

Problems can always be tackled better if you know a lot about them. Details of stations heterodyning each other, spoilt reception from local causes, and distortion (to mention only a few other interesting subjects to listeners) are equally important to those who have charge of the broadcast service. Listeners cannot assist themselves better than by communicating freely with the B.B.C. on technical questions of all kinds.

A BOLD MUSICIAN.

FROM time to time, we hear some very pleasant things said about radio broadcasting, and even a word or two in praise of the B.B.C. comes our way occasionally; but these friendly and agreeable comments seldom find their way into what used to be called "the public prints." Listeners may—and do—write to us by the many thousands every week, telling us in no unmeasured terms what our programmes mean to them in entertainment value and as sources of education and inspiration, but these friendly letters seldom attain the glory of print. The people who complain (and are paid for their complainings) seem to be, on the whole, a sad and liverish crowd who are fit only for the ministrations of the New Health Society.

Fortunately, however, not all our critics are in this jaundiced state. Only the other day, for instance, we heard of a distinguished musician who had spoken out boldly in a group of high-brows, and had greatly shocked them all—as Robert Stephenson shocked the country squires with his railway train—by declaring his conviction that broadcasting in general, and the B.B.C. in particular, had done some

fine and inspiring things for the development of public appreciation of good music in these islands, and that, in his view, the signs are that this good work on the part of the B.B.C. is going to increase in the future, rather than diminish.

He substantiated his view by apt and effective quotation from recent programmes, naming several important musical works by both new composers and old masters which he had himself heard given—and not from the London Station only—in a thoroughly competent fashion. Moreover, he declared that he knew as facts within his own experience, (1) that the public is going more than ever to good concerts (and that it would go still more if Mr. Winston Churchill would take another sixpence off the income tax); (2) that the sale of good music is on the increase; and (3) that more gramophone records of the better sort are being sold to-day than ever before.

These heartening words of this famous musician are good to hear at any time, but specially now when the B.B.C. is on trial and a strict account is being made of its stewardship.

THE MUSIC OF ITALY AT BELFAST.

WE are sure the large Italian public of Belfast will welcome the concert devoted to works belonging to Italy, which will be broadcast from the Belfast Station on Wednesday, February 10th. Italy has been always essentially the land of song; hence the enormous operatic inspiration it has always enjoyed, and its production of some of the world's greatest singers. Italy, however, has not occupied itself (especially in recent years) with opera to the exclusion of other forms of musical art, and the concert on February 10th will give listeners a chance of hearing different forms of Italian music, of different ages. This programme offers plenty of variety, for, after the concert of Italian music, there will be a short story, "Courage," by Forrest Reid, broadcast by the author, and finally a programme of dance music.

EVENTS OF THE WEEK.

SUNDAY, February 7th.
LONDON, 3.30.—The Band of the 12th Royal Lancers (Prince of Wales); Conductor, J. F. Goodred.

LONDON, 8.40.—The Choir of Christ Church, Oxford.

BIRMINGHAM, 9.20.—Part Songs and Solos: Joan Maxwell (Soprano), Norah Tarrant (Contralto), and the Birmingham Station Ladies' Sextet.

BOURNEMOUTH, 9.15.—Light Symphony.

CARDIFF, 8.10.—Concert in conjunction with the Cardiff Musical Society at the Park Hall.

MANCHESTER, 3.30.—Chamber Music, including the British Trio.

NEWCASTLE, 9.15.—Haydn: The Station Symphony Orchestra.

GLASGOW, 8.15.—A Light Orchestral Programme.

MONDAY, February 8th.
DAVENTRY, 8.0.—The Band of H.M. Royal Air Force.

LONDON, 8.0.—A Light Symphony Concert: The Wireless Symphony Orchestra, conducted by Percy Pitt.

BIRMINGHAM, 8.0.—"A Cameo of the Court of St. James's," giving a peep into the Merry Monarch's court.

MANCHESTER, 8.0.—Grand Guignol, No. 1, "In the Library" (W. W. Jacobs).

NEWCASTLE, 10.30.—Gems of Harmony.

BELFAST, 8.0.—Band of the 1st Battalion, the Highland Light Infantry.

TUESDAY, February 9th.

LONDON, 8.40.—Act II of the Opera, "The Magic Flute" (Mozart). Performed by the British National Opera Company. Relayed from the Empire, Liverpool.

MANCHESTER, 8.0.—A Request Programme (Orchestra and Songs).

GLASGOW, 8.0.—Charles Dickens and Old London.

LIVERPOOL, 7.45.—The Philharmonic Society's Concert. The Orchestra will be conducted by Sir Landon Ronald.

WEDNESDAY, February 10th.
LONDON, 8.0.—Dale Smith (Bartone); Song Cycle, "Maud."

LONDON, 9.0.—Requests and Favourites.

BIRMINGHAM, 8.0.—A Popular concert in aid of a well-known Birmingham and Midland Society, relayed from the Town Hall.

BOURNEMOUTH, 8.0.—Music, Mirth and Merriment.

CARDIFF, 8.0.—A Request Programme.

ABERDEEN, 8.0.—Scottish Choral Concert under the auspices of the Peterhead Choral Society, relayed from Peterhead.

GLASGOW, 8.0.—"The Barber of Seville" (Rossini).

BELFAST, 8.0.—Italian Orchestral Programme: Ernest A. A. Stonelay (Violin).

THURSDAY, February 11th.

LONDON, 8.45.—Chamber Music. BIRMINGHAM and DAVENTRY, 8.0.—"Phyllis," a Light Operetta in Two Acts.

BOURNEMOUTH, 8.0.—Sullivan, Elgar, and German.

MANCHESTER, 8.0.—Lancashire Talent Series: A Contribution by Burnley.

BELFAST, 8.0.—Concert: Augmented Station Orchestra, Robert Radford (Bass), Rhoda Coghill (Pianoforte).

FRIDAY, February 12th.

LONDON, 8.30.—Speeches at the Civil Service Dinner, relayed from the Cannought Rooms.

LONDON, 9.30.—Recital of Sir Frederic Cowen's Songs.

BIRMINGHAM, 8.0.—Chamber Music: Winifred Small (Violin) and Maurice Cole (Pianoforte).

NEWCASTLE, 9.10.—The Station Repertory Company in "Radiance," a Gleam by J. Vaughan Emmett.

ABERDEEN, 9.0.—Concert under the auspices of the L.O.A.S.

SATURDAY, February 13th.

LONDON, 9.0.—"Listening Time": A New Revue.

CARDIFF, 7.40.—Birthday Programme, "No, No, Nunkie," by the Station Aunties and Uncles.

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LONDON PROGRAMMES.

(Continued from the previous page.)

Week Beginning
February 7th.

6.55 The Week's Work in the Garden by the Royal Horticultural Society.
7.0. TIME SIGNAL FROM BIG BEN.
WEATHER FORECAST AND 1ST GENERAL NEWS BULLETIN.
The Rev. D. H. B. CRANMER, D.D., "Life in the Old Times: The Chapter of the Living House, and the Living House."

7.5. LAST.
The "Liberator" (complete).
8.0. MAUD.
A Song Cycle, with lyrics by Alfred Lord Tennyson, and Music by Arthur Sullivan. Sung by Dale Smith, Baritone.

The Song Cycle introduced by Professor GEORGE GORDON.
9.0. REQUESTS AND FAVOURITES.
THE WIRELESS ORCHESTRA conducted by DAN GOLDFREY.
Overture, "Foot and Puppet."
KATIE GOLDSMITH (Solo Violon).
"Hymn to the Sun" — Dvorak.
MABEL FITZGERALD.
In Songs of the Piano by Van der Meer and Yorks.
"They Make Me Tired."
THE ORCHESTRA.
"In a Chinese Temple Garden."

KATIE GOLDSMITH.
MABEL FITZGERALD.
The Song.
Funny Little Tune.
"The Yellow Dog."
THE ORCHESTRA.
A Musical J.P. Saw.
THE SIGNAL FROM GREENWICH.
1ST GENERAL NEWS BULLETIN.

Prof. E. W. FRILEY, M.A.
The Romance of the White Ship and the White Ship.
Local News.
10.30. Hatch and Carpenter.
Two New Broadband Entertainments.

11.0. LAST.
The "Liberator" (complete).
11.15. MAUD.
A Song Cycle, with lyrics by Alfred Lord Tennyson, and Music by Arthur Sullivan. Sung by Dale Smith, Baritone.

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Local News.
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Two New Broadband Entertainments.

11.0. CHILDREN'S HOUR.
The "Liberator" (complete).
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11.0. DANCE MUSIC.
THE SAVOY ORCHESTRA.
THE SAVOY HAVANA BAND.
THE SAVOY TANGO BAND.
Relayed from the Savoy Hotel, London.
12.0. Close down.

FRIDAY, Feb. 12th.
Time Signal from Greenwich.
LUNCHTIME MUSIC from the Hotel Metropole.
Concert.
THE SAVOY ORCHESTRA.
THE SAVOY HAVANA BAND.
THE SAVOY TANGO BAND.
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LUNCHTIME MUSIC from the Hotel Metropole.
Concert.
THE SAVOY ORCHESTRA.
THE SAVOY HAVANA BAND.
THE SAVOY TANGO BAND.
Relayed from the Savoy Hotel, London.
12.0. Close down.

Time Signal from Greenwich.
LUNCHTIME MUSIC from the Hotel Metropole.
Concert.
THE SAVOY ORCHESTRA.
THE SAVOY HAVANA BAND.
THE SAVOY TANGO BAND.
Relayed from the Savoy Hotel, London.
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Time Signal from Greenwich.
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Time Signal from Greenwich.
LUNCHTIME MUSIC from the Hotel Metropole.
Concert.
THE SAVOY ORCHESTRA.
THE SAVOY HAVANA BAND.
THE SAVOY TANGO BAND.
Relayed from the Savoy Hotel, London.
12.0. Close down.

8.40. Toast: HIS MAJESTY'S CIVIL SERVICE.
11.0. The Rt. Hon. STANLEY BULLOCK M.P. Prime Minister.
11.15. The Lord Chamberlain's Rooms.
11.30. Waltzes and Gavottes.
THE WIRELESS ORCHESTRA conducted by DAN GOLDFREY.

11.30. A Recital of the Songs of Sir Frederic Cowen.
11.45. CAROL LUBI.
12.0. BEN DAVIES.
12.15. I by the composer.
12.30. TIME SIGNAL FROM GREENWICH.
WEATHER FORECAST AND 1ST GENERAL NEWS BULLETIN.
Local News.

12.30. Dance Music.
12.45. DAY AND NIGHT AND HIS MIDNIGHT FOLK DANCE ORCHESTRA.
12.55. Close down.

SATURDAY, Feb. 13th.
Time Signal from Greenwich.
A Garden Chat, by Marion Gray, F.R.H.S.
11.0. The "Liberator" (complete).
11.15. MAUD.
A Song Cycle, with lyrics by Alfred Lord Tennyson, and Music by Arthur Sullivan. Sung by Dale Smith, Baritone.

The Song Cycle introduced by Professor GEORGE GORDON.
12.0. REQUESTS AND FAVOURITES.
THE WIRELESS ORCHESTRA conducted by DAN GOLDFREY.
Overture, "Foot and Puppet."
KATIE GOLDSMITH (Solo Violon).
"Hymn to the Sun" — Dvorak.
MABEL FITZGERALD.
In Songs of the Piano by Van der Meer and Yorks.
"They Make Me Tired."
THE ORCHESTRA.
"In a Chinese Temple Garden."

KATIE GOLDSMITH.
MABEL FITZGERALD.
The Song.
Funny Little Tune.
"The Yellow Dog."
THE ORCHESTRA.
A Musical J.P. Saw.
THE SIGNAL FROM GREENWICH.
1ST GENERAL NEWS BULLETIN.

Prof. E. W. FRILEY, M.A.
The Romance of the White Ship and the White Ship.
Local News.
10.30. Hatch and Carpenter.
Two New Broadband Entertainments.

11.0. LAST.
The "Liberator" (complete).
11.15. MAUD.
A Song Cycle, with lyrics by Alfred Lord Tennyson, and Music by Arthur Sullivan. Sung by Dale Smith, Baritone.

The Song Cycle introduced by Professor GEORGE GORDON.
12.0. REQUESTS AND FAVOURITES.
THE WIRELESS ORCHESTRA conducted by DAN GOLDFREY.
Overture, "Foot and Puppet."
KATIE GOLDSMITH (Solo Violon).
"Hymn to the Sun" — Dvorak.
MABEL FITZGERALD.
In Songs of the Piano by Van der Meer and Yorks.
"They Make Me Tired."
THE ORCHESTRA.
"In a Chinese Temple Garden."

KATIE GOLDSMITH.
MABEL FITZGERALD.
The Song.
Funny Little Tune.
"The Yellow Dog."
THE ORCHESTRA.
A Musical J.P. Saw.
THE SIGNAL FROM GREENWICH.
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The Song Cycle introduced by Professor GEORGE GORDON.
12.0. REQUESTS AND FAVOURITES.
THE WIRELESS ORCHESTRA conducted by DAN GOLDFREY.
Overture, "Foot and Puppet."
KATIE GOLDSMITH (Solo Violon).
"Hymn to the Sun" — Dvorak.
MABEL FITZGERALD.
In Songs of the Piano by Van der Meer and Yorks.
"They Make Me Tired."
THE ORCHESTRA.
"In a Chinese Temple Garden."

KATIE GOLDSMITH.
MABEL FITZGERALD.
The Song.
Funny Little Tune.
"The Yellow Dog."
THE ORCHESTRA.
A Musical J.P. Saw.
THE SIGNAL FROM GREENWICH.
1ST GENERAL NEWS BULLETIN.

Prof. E. W. FRILEY, M.A.
The Romance of the White Ship and the White Ship.
Local News.
10.30. Hatch and Carpenter.
Two New Broadband Entertainments.

2LO
365 M.

LONDON PROGRAMMES.

(Continued from the previous page.)

Week Beginning
February 7th.

BARRINGTON HOOPER
Piano by "The Piano"
Give a Man a Horse He Can
Ride "The Piano"
JEROME MURPHY

1st Inst. Songs and Harp
TAK OR HESTRA

Waltz "Blue Danube"
Patrol "The Wee Wee"

"LISTENING TIME,"

A NEW RADIO REVUE

Book by HAROLD
Author of "The
Revue, Port Arthur of the

ALAN MAIBETH
Author of "The
Publishers

The Cost will return

JOE MORRIS

TOMMY HANLEY

EDWARD SCOTT

ARTHUR J. DENTON

MATTHE WERN

ALAN VON

CLIVE K. LLOYD

THE RADIO REVUE CHORUS

JAMES T. STOKES

10.0. TIME SIGNAL FROM GREENWICH

11.0. THE RADIO QUARTET

M. ELLIOTT O'DONNELL

Some Quotations from Harper

Local News

DANCE MUSIC

THE SAVOY ORPHEANS

THE SAVOY HAVANA BAND

and

THE SAVOY TAN O BAN

Relayed from the Savoy Hotel

LONDON NEWS.

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just what is... for...
as has been proved when...
ever they... at the

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and Mr. D... at...

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Mr. D... at...

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A Week of List.

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plains. It is doubtful whether any
one has been and a... of

at least of his... Hungarian
Rhapsody... of which...
their original... and...

poem arranged... for... in
which... the... of

One must not forget that his work is
completely by...
a... in the

renewed field of...
are from which all who have studied
the... are glad to draw

he developed in the...
an... form now in his...
he composed songs, orchestral works

and... which in the review of
the history of music bring him to the
front rank of the world's greatest...
poets

In addition he was a...
patron of music in the...
are among the many

impressions who owed a great deal to
Liszt's kindly encouragement and
practical help

This week's "725 Records" cover
only a small section of Liszt's keyboard
music; it would take many weeks

to exhaust all his works. The pianist
who will interpret them is Miss Isabel
Gray as well known now for her

broadcasting as for her distinguished
public work. She is Dundee by birth
and won many awards at the Royal

Academy. Later she studied with
Emil Schurer, the composer and pianist,
in Dresden

Not many pianists have been elected
to the early age of twenty, as was Miss
Gray, a Professor of the Academy.

She is as versatile as she is brilliant
she excels in Liszt, Bachmann and
Schumann particularly

5XX
1,600 M.

DAVENTRY PROGRAMMES.

Week Beginning
February 7th.

SHIPPING FORECAST

9.10. Sun. Day. Feb. 7th

10.10. Mon. Day. Feb. 8th

SUNDAY, February 7th.

10.10. Time Signal and Weather

11.0. THE RADIO QUARTET

12.0. THE RADIO QUARTET

MONDAY, February 8th.

10.30 a.m. Time Signal and Weather

11.0. THE RADIO QUARTET

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THURSDAY, February 11th.

10.30 a.m. Time Signal and Weather

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TUESDAY, February 8th.

10.30 a.m. Time Signal and Weather

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51T
479 M.

BIRMINGHAM PROGRAMMES.

Week Beginning
February 7th.

SUNDAY, Feb. 7th.

3.0-5.45.—Programme S.B. from London.

4.0.—THE BELLS OF CROYLAND
A. L. Y. S. B. from London.4.0.—Studio Service.
H. M. A. An. H. M. A. P. W. of
J. M. A. N. M. A. (English Hymnal,
No. 364).Anthems, "Lord, For Thy Tender
Mercies Sake" P. W. A. R. A. D.
Religious Address by the Rev.
D. NELSON (St. Saviour's
Church, Salford).F. W. A. An. H. M. A. P. W. of
J. M. A. N. M. A. (English Hymnal, No.
364).9.0.—WEATHER FORECAST AND NEWS.
L. A. N. W. E.9.50. PART SONGS AND SOLOS.
JOAN MAXWELL (Soprano).
NORAH TARRANT (Contralto).
THE SEXTETEdith Paddock,
Gladys Joiner,
Winifred Morris,
Matrice Dickson,
THE SEXTETPart Song, "Coller Herring"
NORAH TARRANT,As I Love You, "Eve We Went"
The Voice of H. M. A. N. M. A.

The Voice of H. M. A. N. M. A.

Part Song, "Coller Herring"
NORAH TARRANT,As I Love You, "Eve We Went"
The Voice of H. M. A. N. M. A.

The Voice of H. M. A. N. M. A.

Part Song, "Coller Herring"
NORAH TARRANT,As I Love You, "Eve We Went"
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Part Song, "Coller Herring"
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Part Song, "Coller Herring"
NORAH TARRANT,As I Love You, "Eve We Went"
The Voice of H. M. A. N. M. A.

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Part Song, "Coller Herring"
NORAH TARRANT,As I Love You, "Eve We Went"
The Voice of H. M. A. N. M. A.

The Voice of H. M. A. N. M. A.

Part Song, "Coller Herring"
NORAH TARRANT,As I Love You, "Eve We Went"
The Voice of H. M. A. N. M. A.

The Voice of H. M. A. N. M. A.

Part Song, "Coller Herring"
NORAH TARRANT,As I Love You, "Eve We Went"
The Voice of H. M. A. N. M. A.

The Voice of H. M. A. N. M. A.

Part Song, "Coller Herring"
NORAH TARRANT,As I Love You, "Eve We Went"
The Voice of H. M. A. N. M. A.

The Voice of H. M. A. N. M. A.

8.45.—Boys' Brigade, Boys' Life
Brigade, and Church Lads'
Brigade Ballads: Mr. W. T.
Stanton, B.A., Vice-President
of the Birmingham Bn., Boys'
Life Brigade.

7.0.—Programme S.B. from London.

8.0.—A Canoe of the Court
of S. James's.
by Robert de Meun.Incidental Music by
THE SIX N STRIN
QUARTET.
Leader, FRANK CANTILL.
See Shanties by
HAROLD CASEY and CHORUS.
HERE AND THERE
(Many There).

10.0.—Programme S.B. from London.

11.0.—Close down.

TUESDAY, Feb. 9th.

3.45.—Singing, "The Voice of H. M. A. N. M. A."

4.15.—Lozells Picture House Orchestra.

4.45.—Afternoon Tea-time Music.

5.15.—Children's Letters.

6.0.—Lozells Picture House Orchestra.

6.35.—Children's Letters.

7.0.—Programme S.B. from London.

7.40.—Close down.

WEDNESDAY, Feb. 10th.

3.45.—Singing, "The Voice of H. M. A. N. M. A."

4.15.—Lozells Picture House Orchestra.

4.45.—Afternoon Tea-time Music.

5.15.—Children's Letters.

6.0.—Lozells Picture House Orchestra.

6.35.—Children's Letters.

7.0.—Programme S.B. from London.

7.40.—Close down.

THURSDAY, Feb. 11th.

3.45.—Singing, "The Voice of H. M. A. N. M. A."

4.15.—Lozells Picture House Orchestra.

4.45.—Afternoon Tea-time Music.

5.15.—Children's Letters.

6.0.—Lozells Picture House Orchestra.

6.35.—Children's Letters.

7.0.—Programme S.B. from London.

7.40.—Close down.

FRIDAY, Feb. 12th.

3.45.—Singing, "The Voice of H. M. A. N. M. A."

4.15.—Lozells Picture House Orchestra.

4.45.—Afternoon Tea-time Music.

5.15.—Children's Letters.

6.0.—Lozells Picture House Orchestra.

6.35.—Children's Letters.

7.0.—Programme S.B. from London.

7.40.—Close down.

MABEL FRANCE
("Aunt Maria" Skitche).
PERRY FINGAR (Requiem).
JOHN HENRY and BLOSSOM
(Entertainment).THE ORCHESTRA
Overture, "Raymond" Thomas
(Entertainment).Down, "Clear the Track" (arr. Terry)
(Soloist, HAROLD CASEY).JOHN HENRY and BLOSSOM
In an Original Humorous Song
HAROLD CASEY"Son of Mine" (Soloist, HAROLD CASEY)
"The Rebel" (Sings) WillardPercy Edgar
The ORCHESTRA
Soloist, "The Rebel" (Sings) WillardPercy Edgar
The ORCHESTRA
Soloist, "The Rebel" (Sings) WillardPercy Edgar
The ORCHESTRA
Soloist, "The Rebel" (Sings) WillardPercy Edgar
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The ORCHESTRA
Soloist, "The Rebel" (Sings) Willard

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**Week Beginning
February 7th.**

THURSDAY, Feb. 11th.

1:30-3:00 Lunch and Mr. [redacted]
 at the Carlton Restaurant
 AFTERNOON WITH THE

THE CRACKERS "The O
Pop Bet New Ed comb
Young and Orgo
(Continued on the next page)

MAY 1964 MAY 1964 MAY 1964

Agents in A Minor for Violin and Piano John Frein

VIOLIN SOLOS

English Harbour
In the N^o 14 4th Dec 17 17 17
Road at Danish Harb

The Laughter of Heartach,
 Mote Perpetuo . . .

River Luteus, *Majus* Red
And the North River

Herbert Britton
Squieria in B Flat Major
S. Rose, Adm.

THE CRACKERS CONCERT
in Further Explosions:
Imagined and Realized

THE CHANCE "Sweep You
Too Close Away"

THE CRACKERS "The O
Pop Ret New Ed 1903)

(Continued on the next page)

2ZY
378 M.

MANCHESTER PROGRAMMES.

Week Beginning
February 7th.

SUNDAY, Feb. 7th.

3.30-4.30. CHAMBER MUSIC.
THE BRITISH TRIO
JOHN WILLS (Piano),
ALFRED BARKER (Violin),
CLYDE TWILLETREES

MARY CRAFTORD (Soprano),
JOHN HENDERSON (Tenor),
ROY HENDERSON (Bass)

"May" (From the Song Cycle, "From Out These Tears")
"The Rose and the" (Song Cycle, "From Out These Tears")
"The Rose and the" (Song Cycle, "From Out These Tears")

Trio in D Major (Schubert)
Trio in D Major (Schubert)

MARY CRAFTORD.

"The Wanderer" (From the Song Cycle, "From Out These Tears")
"The Wanderer" (From the Song Cycle, "From Out These Tears")
"The Wanderer" (From the Song Cycle, "From Out These Tears")

ROY HENDERSON.

THE TRIO.

Trio in D Minor, Op. 9

MARY CRAFTORD.

"Songs My Mother Taught Me"

"One Morning Very Early"

"One Morning Very Early"

"One Morning Very Early"

"One Morning Very Early"

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"One Morning Very Early"

THE ORCHESTRA

FRALD W. BRIGHT

THE ORCHESTRA

LELY ALLEN

Lo! Hecce the Glee to Lark

Lo! Hecce the Glee to Lark

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Lo! Hecce the Glee to Lark

School Transmission (Seniors)

The Romance of Indecency

From Courtship to Cloth

Mr. R. H. H.

Auto-Piano Recital by J. H. H.

Afternoon Talk

Tea-time Concert.

The St. Quartet (Baritone)

THOMPSON'S CORNER

THE "MAJESTIC" CHIEFS

ROYAL HORTICULTURAL SOCIETY

Programme S.B. from London

Mr. W. F. BLENHEIM

IN WARM LANDS AND SUNNY CLIMES.

Portrayed by

SOPHIE ROWLANDS

CONKINNETT

HEAT

ORCHESTRA

Conductor

THURSDAY, Feb. 11th.

11.30-12.30. Concert by the Station

Quartet

4.30. Afternoon Talk

Tea-time Concert.

THE STATION ORCHESTRA

THE ORCHESTRA

Overture, "Zampa"

An English Rose

"Jean Upon the Uplands"

"A Request"

THE ORCHESTRA

THE ORCHESTRA

Funeral March of a Marionette

Waltz, "Irish Whiskers"

"Tis the Day"

THE ORCHESTRA

THE ORCHESTRA

Waltz, "Carnaval"

ANNIE CHADWICK

Songs My Mother Sang

THE ORCHESTRA

THE ORCHESTRA

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ORCHESTRAL MUSIC

THE ORCHESTRA

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MONDAY, Feb. 8th.

School Transmission (Seniors)

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TUESDAY, Feb. 9th.

11.30-12.30. MIDDAY

SOCIETY'S CONCERT

Recital by the Houldsworth

Hall. Recital by the "Ampico"

Recital by the "Ampico"

WEDNESDAY, Feb. 10th.

3.25. School Transmission (Juniors)

Dr. J. K. J. J. J.

Dr. J. K. J. J. J.

Dr. J. K. J

6LV
315 M.

LIVERPOOL PROGRAMMES.

Week Beginning
February 7th.

SUNDAY, February 7th.

8.30. Religious Service

9.10.2. S.B. from London

MONDAY, February 8th

1.30.12.30. Gramophone and
Coral by Messrs. B. & L.4.0. Paterson and his Orchestra. In
the Evening

6.0. Programme

7.0.12.3. Programme S.B. from London

TUESDAY, February 9th.

1.30.12.30. Gramophone and
Coral by Messrs. B. & L.4.0. Paterson and his Orchestra. In
the Evening

6.0. Programme

7.0.12.3. Programme S.B. from London

THE LIVERPOOL PHILHARMONIC
SOCIETY'S EIGHTH CONCERT.

Rehearsal from the Philharmonic

LONDON RONALD.

Some Remarks on the Works

THE ORCHESTRA

JOHN TURNER (Tenor)

AVENUE

LONDON

LONDON

THE ORCHESTRA

Symphony No. 1

A Poet's Revue by

WILLIAM ARMSTRONG

Philharmonic Concert

S.B. from London

New from W. & L.

THE ORCHESTRA

S.B. from London

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THURSDAY, February 11th

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SATURDAY, February 13th.

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NEWCASTLE PROGRAMMES.

Week Beginning
February 7th.

SUNDAY, Feb. 7th.

2.30.5.45. Programme S.B. from
London

6.30.7.45. Service

relayed from

Jesus Christ Church

9.10.12.30. Local News

HAYON

ERTRUDE HIBBS (Soprano)

ERNEST J. POTTS (Bass)

THE STATION SYMPHONY

Conductor, EDWARD CLARK

"The Creation,"

THE ORCHESTRA

Representation of Chaos

ERNEST J. POTTS and

THE ORCHESTRA

"And God Said, Let

Earth Bring Forth."

A. C. Now in Heaven the Forest

A. C. Now in Heaven the Forest

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ELLA HENDERSON (Soprano)

ELLA HENDERSON (Soprano)

ELLA HENDERSON (Soprano)

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ELLA HENDERSON (Soprano)

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ELLA HENDERSON (Soprano)

ELLA HENDERSON (Soprano)

5NO
404 M.

NEWCASTLE PROGRAMMES.

(Continued from the previous page.)

**Week Beginning
February 7th.**

4 Miss John Terry 24 7 4 45

Top-tune Music
From **TILLEY'S RESTAURANT**
ANT. Blakely Street

15 CHILDREN'S CORNER.

LAI YS LAWSON (8, 11)

422 M.

GLASGOW PROGRAMMES.

**Week Beginning
February 7th.**

SUNDAY, Feb. 7th.

- 8.30-9.45.—*Programme S.B. from London.*
- 9.30-7.45. **Church Service,**
St. Francis Church,
conducted by the
Rev. J. HAYAN, B.A.
6. Local News
- A LIGHT ORCHESTRAL**
Programme
MARIE GIBSON (Soprano),
THE STATION ORCHESTRA
Conducted by
HERBERT A. CARLTHERS
THE ORCHESTRA
Ballet Music, "Herodiana"
Masse
- 8.30. **MARIE GIBSON**
"Les Filles de Cadix"
"Cherry Ripe", arr. L. Lehmann
THE ORCHESTRA
"Nymphs and Satyrs"
"Good Morning, Brother Sun"
"Today the Thrushes Wake Me"
THE ORCHESTRA
"Mr. de Bulea"
"The Song of the Lark"
10.45.—Close down.

- 8.0-8.2. Weather Forecast for Farmers.
- 8.30. Musical Interlude S.B. from London.
Programme S.B. from London.
- 8.30. **CHARLES DICKENS AND OLD LONDON.**
SOPHIE ROWLANDS
TOM KINNIBURGH
The Perfect and Dramatic Company
"The Fortune"
"A Way With Her"
Grey London
- 8.15. **CHARLES DICKENS AND OLD LONDON.**
Mr. SILAS WEGG
Ballet Music, "Herodiana"
A Scene arranged for orchestra
by PERCIVAL STEEDS, B.A.
(Oxon)
from "Our Mutual Friend"
(Charles Dickens).
Mr. Silas Wegg is engaged by Mr. Boffin to read aloud "The Duke and the Duke of the Russian Empire."
Sponsored by the
GLASGOW SOCIETY
THE STATION ORCHESTRA
"Songs of Old London"
"London Spring Song"
"My Strawberries"
"Down the Way"
"Nightingales of London"
"May Day at Lillington"
TOM KINNIBURGH
Selection
- 10.0. **WEATHER FORECAST FOR FARMERS.**
Sir H. WALTON DAVIES
Music and the Ordinary
Lecture S.B. from London.
Local News.
- DANCE MUSIC.**
S.B. from London.
- 10.30. **THE PLAZA BAND.**
Relayed from the
Plaza Point de Danse.
- 11.15. **THE KITTACAT CLUB BANDS.**
S.B. from London.
- 12.0.—Close down.

MONDAY, Feb. 8th.

- 4.0. **JEAN P. WORTH**
THE WIRELESS QUARTET
Afternoon Topics: "The Royal G. News-Jam"
"Fowls for the Future"
5.15. **CHILDREN'S CORNER**
"The Story of the Lark"
6. **Dance Music.**
S.B. from London.
6. *Programme S.B. from London.*
- 7.40. Prof. CHARLES BAROLEA, M.D., "Famous Women of Modern History—Queen Elizabeth"
S.B. from Edinburgh.
- 8.0. *Programme S.B. from London.*
- 10.30. **The Pianoforte Sonatas of**
HERBERT A. CARLTHERS
(Solo Pianoforte).
17th Sonata, No. 2, in D Minor
Allegretto
11.0.—Close down.

TUESDAY, Feb. 9th.

- 3.55. Broadcast to Schools
- 7.30. Prof. R. S. Rait, C.B.E., M.A., LL.D., "History—The Murder of James I"
Mr. T. G. F. Brotherton, M.A.
3.15. Musical Interlude.
- Dance Music.**
Plaza Band relayed from Plaza Point de Danse.
- 5.0. Afternoon Topics: Miss Hilda Ferns, Glasgow and West of Scotland College of Domestic Science, Light Youth Mix.
- 6.0. **CHILDREN'S CORNER**
"The Story of the Lark"
"The Story of the Lark"
"The Story of the Lark"

WEDNESDAY, Feb. 10th.

- 11.30-12.30. Musical Transmission.
- 3.55. Broadcast to Schools
- 3.25. Mr. T. G. F. Brotherton, M.A., "Our City in the Days of Old"
Mr. Albert Le Grip, B.A., LL.B., "Official d'Academie, French Talk"
- 3.45. **ANNE BALLANTINE**
(Contralto).
THE WIRELESS QUARTET
5.0.—Afternoon Topics: Miss G. H. M. Aza, "Laws of Nature—Clothes and Conditions."
5.15.—**CHILDREN'S CORNER**
6.0-6.2.—Weather Forecast for Farmers.
6.2.—*Programme S.B. from London.*
4.0.—Mr. ROBERT M. NEILL, M.C., M.A., "Topical Talk, 'The Salmon Season,' S.B. from Aberdeen"

- 8.0-8.2. Weather Forecast for Farmers.
- 8.30. Musical Interlude S.B. from London.
Programme S.B. from London.
- 8.30. **CHARLES DICKENS AND OLD LONDON.**
SOPHIE ROWLANDS
TOM KINNIBURGH
The Perfect and Dramatic Company
"The Fortune"
"A Way With Her"
Grey London
- 8.15. **CHARLES DICKENS AND OLD LONDON.**
Mr. SILAS WEGG
Ballet Music, "Herodiana"
A Scene arranged for orchestra
by PERCIVAL STEEDS, B.A.
(Oxon)
from "Our Mutual Friend"
(Charles Dickens).
Mr. Silas Wegg is engaged by Mr. Boffin to read aloud "The Duke and the Duke of the Russian Empire."
Sponsored by the
GLASGOW SOCIETY
THE STATION ORCHESTRA
"Songs of Old London"
"London Spring Song"
"My Strawberries"
"Down the Way"
"Nightingales of London"
"May Day at Lillington"
TOM KINNIBURGH
Selection
- 10.0. **WEATHER FORECAST FOR FARMERS.**
Sir H. WALTON DAVIES
Music and the Ordinary
Lecture S.B. from London.
Local News.
- DANCE MUSIC.**
S.B. from London.
- 10.30. **THE PLAZA BAND.**
Relayed from the
Plaza Point de Danse.
- 11.15. **THE KITTACAT CLUB BANDS.**
S.B. from London.
- 12.0.—Close down.

THURSDAY, Feb. 11th.

- 8.0-8.2. Weather Forecast for Farmers.
- 8.30. Musical Interlude S.B. from London.
Programme S.B. from London.
- 8.30. **CHARLES DICKENS AND OLD LONDON.**
SOPHIE ROWLANDS
TOM KINNIBURGH
The Perfect and Dramatic Company
"The Fortune"
"A Way With Her"
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"A Way With Her"
Grey London
- 8.15. **CHARLES DICKENS AND OLD LONDON.**
Mr. SILAS WEGG
Ballet Music, "Herodiana"
A Scene arranged for orchestra
by PERCIVAL STEEDS, B.A.
(Oxon)
from "Our Mutual Friend"
(Charles Dickens).
Mr. Silas Wegg is engaged by Mr. Boffin to read aloud "The Duke and the Duke of the Russian Empire."
Sponsored by the
GLASGOW SOCIETY
THE STATION ORCHESTRA
"Songs of Old London"
"London Spring Song"
"My Strawberries"
"Down the Way"
"Nightingales of London"
"May Day at Lillington"
TOM KINNIBURGH
Selection
- 10.0. **WEATHER FORECAST FOR FARMERS.**
Sir H. WALTON DAVIES
Music and the Ordinary
Lecture S.B. from London.
Local News.
- DANCE MUSIC.**
S.B. from London.
- 10.30. **THE PLAZA BAND.**
Relayed from the
Plaza Point de Danse.
- 11.15. **THE KITTACAT CLUB BANDS.**
S.B. from London.
- 12.0.—Close down.

- 8.0-8.2. Weather Forecast for Farmers.
- 8.30. Musical Interlude S.B. from London.
Programme S.B. from London.
- 8.30. **CHARLES DICKENS AND OLD LONDON.**
SOPHIE ROWLANDS
TOM KINNIBURGH
The Perfect and Dramatic Company
"The Fortune"
"A Way With Her"
Grey London
- 8.15. **CHARLES DICKENS AND OLD LONDON.**
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A Scene arranged for orchestra
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S.B. from London.
- 12.0.—Close down.

FRIDAY, Feb. 12th.

- 8.0-8.2. Weather Forecast for Farmers.
- 8.30. Musical Interlude S.B. from London.
Programme S.B. from London.
- 8.30. **CHARLES DICKENS AND OLD LONDON.**
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TOM KINNIBURGH
The Perfect and Dramatic Company
"The Fortune"
"A Way With Her"
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Relayed from the
Plaza Point de Danse.
- 11.15. **THE KITTACAT CLUB BANDS.**
S.B. from London.
- 12.0.—Close down.

(Continued on the next page.)

**Week Beginning
February 7th.**

0.25. Agricultural Notes.

8.25.	Agricultural Notes.
8.30.	News from the Electric Theatre
8.55.	Programme S.B. from London
9.10.	GRAIGHYLL
9.40	Mr D M CUMMING SKIN N.B. N.B. from Dundee

CONCERT

THE LOAS BUNCH
CHOR
Conductor, W. B. BOICE
MATTY IRVINE
Under the auspices of the
O. A. S. ALL-ROSY
DISTRICT
84 THE CHOR
Part Songs of Four Nations
"Wake, Wake, the Morning
Bells" ... arr E. A. D. 1
The Ash Grove
arr T. F. D. 1
The Bells of Shangan
arr J. A. C. 1
The MacLennan Gathering
arr W. S. R. 1
JESSIE GIBB (Contralto)
"Break o' Day" ... So. 1
MARGARET HUPRIE and
J. S. G. 1
I got "O. Wer" T. 1
C. 1
85 HARRY DAWSON
(Soprano)
The And Scotch Songs
The And Scotch Songs
The And Scotch Songs
JAMES KILLAL (Bar)
Me. 1
ALICE ROBS
86 MARGARET HURILL
(Soprano)
Come in the 1
87 The Scope of Friends
by Bro WILLIAM
PROV. 1

FRIDAY, Feb. 12th.

4.20. JOHN HARVEY (Tenor)
 The Nativity Lesson
 arr. Mack
 TUNE Club
 Last Songs
 In Sentimental
 Night
 Low Fan
 4.30. Programme S.B. from London
 4.30. HEATRICE DE HOUTHOFF
 Discovers
 in a Mature Recital of French
 her
 More
 French Poem
 French Poem
 11.4. Close down
 (Continued on the next page)

(Continued on the next page)

2DE
331 M.

DUNDEE PROGRAMMES.

Week Beginning
February 7th.

SUNDAY, February 7th.
45. Program S.B. from London.
208.10. THE BELLS OF CRAY
LAND ABBEY. S.B. from

Studio Service.
by the M.A.
7. Prayer Hymn.
Reading Psalm 116.
No. 120. Address
by Rev. J.B. Henderson.
Prayer to be led by the
Rev. J.B. Henderson.
1.15. CHURCH
Weather Forecast and News.
Local News.

AN HOUR OF PRAISE.
THE DUNDEE SELECT
CHOIR.

1.15. CHURCH
Weather Forecast and News.
Local News.

MONDAY, February 8th.
1.15. CHURCH
Weather Forecast and News.
Local News.
4.30. CHILDREN'S CORNER.
Children's Letters.
Musical Interlude.
7.40. Prof. CHARLES SARGENT
S.B. from Edinburgh.
S.B. from London.
SON
STA, No. 17. S.B. from Glasgow.

TUESDAY, February 9th.
1.15. CHURCH
Weather Forecast and News.
Local News.
4.30. CHILDREN'S CORNER.
Children's Letters.
Musical Interlude.
7.40. Program S.B. from London.

8.30. Program S.B. from Glasgow.
8.40. Program S.B. from London.
10.12. Program S.B. from London.

WEDNESDAY, February 10th.
8.30. La Scala Orchestra. F. Roul-
ledge Bell (Musical Director).
4.30. Music S.B. from London.
5.0. Afternoon Topics, Discussion In-
terlude. No. 1, "The Average
5.15. CHILDREN'S CORNER.
6.0. Musical Interlude.
6.30. Program S.B. from London.
6.50. Dundee Horticultural Society
Kulshan.
7.0. Program S.B. from London.
7.40. M.C. M.A. S.B. from Aberdeen.
8.0. DOROTHY PUGH (Soprano).
ESTHER WILSON
THE HARTLEY TRIO.
THE DUNDEE RADIO

THE TRIO.
Marcho M. and J. Schubert.
DOROTHY PUGH
Recital of Quaker Songs.
THE TRIO.
Musical Interlude.
THE PLAYERS

First Broadcast Performance of
"Fennel,"
A Romantic Drama in One Act,
by Jerome K. Jerome.
Presented by
E. KINGSLEY
The Scene of the play is set in
Cremona.
THE TRIO.
Salut d'Amour. Elgar
DOROTHY PUGH
Recital of Quaker Songs.
ESTHER WILSON
"Pa's Sol Spot" Effingham
Punch. "I'm a Underdog"
John Reid.
"Johnny Me an' You" J. Brown
"The Flight of Little Eddy" J. Brown
"Kitty Clover" J. Brown

THE TRIO
Excerpts from "Rosa Marie"
10.11.0. Program S.B. from London.

THURSDAY, February 11th.
11.30-12.30. Recital of New
phone Records.
1.15. CHURCH
Weather Forecast and News.
Local News.
4.30. CHILDREN'S CORNER.
Children's Letters.
Musical Interlude.
6.15. Girl Guides' Ballad.
7.40. Program S.B. from Glasgow.
10.0. Program S.B. from London.

DANCE MUSIC.
"THE GEORGIAN." Relayed from the Palace Theatre.

FRIDAY, February 12th.
3.0. For the Schools.
3.30. La Scala Orchestra. F. Roul-
ledge Bell (Musical Director).
4.30. WILLIAM S. LIVES
(Tenor).
5.0. Mr. James W. H. "Perps at
Sunny Spain—Mauro, the
Cap to"
5.15. CHILDREN'S CORNER.
5.50. Children's Letters.
6.0. Musical Interlude.
7.30. Program S.B. from London.
7.40. Mr. D. M. CUMMINS, BAIN
NER. Anna Interview.
Claude Tells the World.
8.0-11.0. Program S.B. from Lon-
don.

SATURDAY, February 13th.
4.0. Restaurant Music from D.
fens, under the Direction
John Reid.
5.0. Mr. W. Gow, M.A., B.A.,
Soprano and other songs
of the Tongue.

CHILDREN'S CORNER
6.15. Sports Talk.
6.30. Program S.B. from London.
7.40. The Rev. T. G. TAYLOR
M.A., B.Litt. "The Healing
Power of the Cross."
8.0-12.0. Program S.B. from Lon-
don.

DUNDEE NEWS.
THE first broadcast of Fennel, a
one-act play, by Jerome K.
Jude, at Dundee Station on Wednesday, 8th
inst., was a strong cast. It
was a very amusing play with but few
characters, and the mind pictures
centres around Cremona the town
where many famous violins
were made.

cover the artist who will make the
most perfect violin and the prize
to be a golden chain and the hand of
the beautiful Giannina, the Master's
daughter, in marriage.
There was one
Sandro, who loves and is loved by
Giannina and the other the much-
loved, 14 lippo. Both are pupils of
Fennel, but Fennel was made a vic-
tim that is a masterpiece. Though he
dearly loves Giannina, he realizes that
she loves Sandro. He puts his own
life in Sandro's case in order that
she may win the competition.
However, Sandro also exchanges
views and loses the competition.
Fennel wins the gold chain, but pre-
sents it to Giannina and asks her to
keep it as a favourite jewel when his
friend Sandro shall have become her
husband. In a supreme moment, he
asks them, when a victim string hap-
pens to break to send him a thought
and to remember that his heart was
breaking too, but he knew they could
not help it and he loved them both.

495 M.

ABERDEEN PROGRAMMES.

Week Beginning
February 7th.

SATURDAY, Feb. 13th.
1.15. CHURCH
Weather Forecast and News.
Local News.
4.30. CHILDREN'S CORNER.
Gramophone Music.
7.40. Program S.B. from London.

IN LIGHTER VEIN.
ELLA GARDNER (Soprano).
NAN DAVIDSON
(Pianoforte).
THE WHIFFLES ORCHESTRA.
WALTER BENSON
Conductor.
"The Lass With the Delicate
Annie Stella
"The Spinning Wheel

THE TRIO.
Marcho M. and J. Schubert.
DOROTHY PUGH
Recital of Quaker Songs.
ESTHER WILSON
"Pa's Sol Spot" Effingham
Punch. "I'm a Underdog"
John Reid.
"Johnny Me an' You" J. Brown
"The Flight of Little Eddy" J. Brown
"Kitty Clover" J. Brown

DANCE MUSIC.
WALTER BENSON
Conductor.
10.0. Program S.B. from London.

ABERDEEN NEWS:
ABERDEEN listeners will be glad
to know that Mr. Robert Wat-
son has now recovered from the seri-
ous illness with which he was afflicted

of the most prominent and progressive
musical bodies in the North of Scot-
land. This position it has achieved
by its work, sound business manage-
ment and its concert programmes are
very interesting and its financial
and general success is satisfactory.
The Society has been singularly for-
tunate in Mr. James Wood as Aberdeen
manager of high reputation, its gay
performances of some of the standard
modern choral works when the
conductors was assisted by the late
Mr. William T. Clements afterwards
conductor of the Glasgow Choral
Union. For the past few years it has
been under the direction of Mr.
George V. Jones, who entered Aberdeen recently, is
well known in Aberdeen and the
North, as a successful choral trainer.
This concert will be under the direc-
tion of Mr. Jones, whose work is a
well-known success.

An Outside Broadcast.
Peterhead Choral Union. We wel-
come a wider area than that encom-
passed by the boundaries of the Gran-
ge Valley. We are to think that we
are catering for the needs of those
living on the islands, Orkney, Shetland
and Lewis.
We are confident of excellent re-
sults from this broadcast from Peter-
head for Peterhead is a centre of
music. Its Choral Society is one of
the most prominent and progressive
musical bodies in the North of Scot-
land. This position it has achieved
by its work, sound business manage-
ment and its concert programmes are
very interesting and its financial
and general success is satisfactory.
The Society has been singularly for-
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This concert will be under the direc-
tion of Mr. Jones, whose work is a
well-known success.

**Week Beginning
February 7th.**

THE OPERETTA

10.0. Programme 3 B. from London
11.0. Close down

11.30-12.30.—Gramophone Records
2.4-1.30. School Transmission M1
Lectures "French Conversation"
"Mr. Arthur Maudslayi"
"English Verse Reading"

Afternoon Talk
 4:10 The Bestest Radio Trio. E. J.
 Harris. (Solo Quartet)
 4:15 Children's Hour
 4:30 Children's Hour
 4:40 Children's Hour
 7:00 Program 88 from London
 7:30 Program 88 from London
 7:45 Program 88 from London
 8:00 Program 88 from London

4.9. —Mr James H ...
Look at Pictures
4.15. The British Radio Quarter
5.15. —Children's Letters
6.0. —(HIL) MEN'S COOKER
6.15. —Programme & B from London
7.0. —Quarter of Agriculture (N 1)

G. O'CONNOR MURPHY
(Punahoa)
THE STATION OR HASTRA
HAWAII
COMMUNICATIONS

~ 10. **GERTRUDE JOHNSON**
Aria with Orchestra. 'As I for-
get' 11:10

R. 18. **THE ORCHESTRA**
Moderato con moto; Sallustell-
(from the Italian Symphony)

S 35. GERALD D. ...
 Lou Here the ...
 (W. L. Orchestra)
 * Theater
 ...
 ... Canterbury ...

THE STATION ORCISTRA
4.0.—Mr. H. V. Dwyer, Mr.
I was to sell the

h.45. CARROLL S FAYLOR and
G. O'CONNOR MORRIS
Movements from Sonata in F

4 THE NEW YORK
CITY AND COUNTY S.B. from London

WEDNESDAY, Feb. 10th.

44. Victim on Trial
45. The Belfast Rained Quartet.

40.—Mr ALEX RIDDELL. Here

B.O. ERNEST A. A. STONLEY
THE STATION ORCHESTRA

THE ORU MESTRA
Il Barbiere di Siviglia

"Concerto in La per Violino"

FINE LACONIC

STORY AND DANCE.
FORBES, R. E.

STORY AND DANCE.
FORBES RE D
 A Short Story on ...

B.40 THE ORBITRA
Publication Op. 49 London
8-10 ROBERT BALFORD
The Times
C. D. ...

Four Jolly Sailors
THE ORLESTRA
Antar' Suite Symphonique
One Act
MADAM CRO HILL
Next week to D. Flat

Study in A Minor, Op. 26, No. 1

"RADIO TIMES" READING CASE.

Messrs. George Newnes, Ltd., have prepared a handsome case to hold cloth with gilt lettering for "The Radio Times," complete with card down the back to hold a copy of this publication. A pencil is indispensable to the listener during the course of the programme, and this is included conveniently in a slot at the side. Listeners should order this to-day from any Newsagent. It is published at 2s. 6d., or send 4d. extra to cover postage for a case from the Publisher, "The Radio Times," 3-11, Southampton Street, Strand, London, W.C.2.

d. d. GERTIE DE JONESTON
 (are No. 1)
 "Oh, Tell Me, Nightingale

Spring G. L. All In White
Robert M. H. W.
Want to see the Art To Day
Robert E.
10. THE ORCHESTRA
Rondo Capriccioso, Op. 14

9.30.—Programme S.E. from London.
11.0. **DANCE MUSIC.**
THE PLAZA BAND

1.0. $\rightarrow U(1)$ down.

SATURDAY, Feb. 13th.

MAUDE HUNTER (Soprano)
PAULINE BARBER (Harp)
THE STATION ORCHESTRA
4.4. Afternoon Tea

15. — *Contract continued.*
 15. *Children's Letters*
 15. *CHILDREN'S CORNER*
 15. — *Programme & R. from London*

740 Mr L. ERALIO MACNAMARA
Re and the World with De
Laid—(3) Asia
811 *Proctotrupinae* N.H. from London

"O. (1949) 1949

**Week Beginning
February 7th.**

65-13-0.—*Frags: name* **B B** from
London.

SATURDAY, February 13th.

3.45. Music relayed from the Majestic Picture House

4.0. AF. 10.00.4.5.

4.15. Field's Outgoing Quarter, and in the direction of J. H. Rogers

5.15. Children's Letters

5.25. CHILDREN'S CORNER

6.0. Powells & Barrow's Picnic for the day under the direction of F. E. E. & S. S.

7.0.—Programme S.B. from F. & S.

7.30. Wilfred L. Stephenson's Popular Celebrity Concert: Harry Dearth. Relayed from the Queen's Hall

9.30 (approx.).—12.0.—Programme S.B. from London

HULL NEWS.
The Hull local...
...February 10th,
...last time, and
...central...
...the vocal alone, and Miss Knott
...and visits Hull
for the first time from Manchester,
from which Station she has broad
east on many occasions. Miss
...being given by
...Hull
...new to Hull

**Week Beginning
February 7th.**

FRIDAY, February 12th.

1.15 L. & M.
3.30 Talk to Friends Mr S. J.
Story of an Early Britain
4.0 The Scala Symphony Orchestra,
relayed from the Scala Theatre,
Leeds.
5.0.—A noon Topics
5.15. 4 CHILDREN'S CORNER
5.50. Children's Letters
6.0.—Eight Music
6.30.—Programme S.B. from London
7.40. M. S. BAKER HOLDINGS
The Barons of Wood II
8.0-11.0.—Programme S.B. from Lon

SATURDAY, February 13th.
 11.30-12.30 The Harrogate Royal
 Baths Quartet, relayed from
 Harrogate.
 4.0.—The Majestic Symphonic Dance
 Orchestra, under the personal
 direction of Fred Kitchen and
 Harry Davidson
 5.0. Afternoon
 5.15.—CHILDREN'S CORNER
 every day
 6.0. The Royal Harrogate
 Scale Symphonic Orchestra
 relayed from the Scala Theatre
 7.0. The Harrogate Scale
 7.15. The Harrogate Scale
 8.0-12.0. Programme 8 B from London



It is for 1.000 AM 510, 1926
No. 435

Marconi VALVES

For Power and Purity of Reception

A PERFECT radio entertainment is assured by using trusty valves, because no matter how good a set may be, the valves will make or mar its performance.

Marconi Valves by repute and actual test are supreme. For power and purity of reception, economy in current consumption and for long life they are invariably chosen by discriminating radio enthusiasts.

Type	Heater	Power
D.E.R.	2 volt	14.5
D.E.L.F.	2 volt	14.6
D.F.6	2 volt	18.6
R	4 volt	8
D.E.4	4 volt	2.6
R.57	6 volt	8
D.E.5	6 volt	2.6
D.E.L.F.	6 volt	22.6



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THE VALVE IN THE PURPLE BOX

At your Radio Dealer's



**MARCONIPHONE
TYPE 21
Three-Valve Receiver**

The circuit consists of a single tuned detector valve, with a control valve rectifier followed by two stages of low frequency amplification.

It is designed to operate a loud speaker under normal conditions at 10 inches range. Two or three valves may be used as desired. Marconiphone "Ideal" Transformers and Anti-Macrophonic Valve Holders are standard.

Marconiphone Type 21 Three-Valve Receiver
£14 0 0
1 17 6

Marconiphone

Type 21 (Two-Valve) Receiver and STERLING "DINKIE" Loud Speaker

The circuit of the Type 21 Receiver embodies a unique form of reaction which does not affect tuning or selectivity. The set gives perfect loudspeaker reception over an extensive range. Unquestionably the best receiver for high class broadcasting reception available.

Write for information
No. 4374

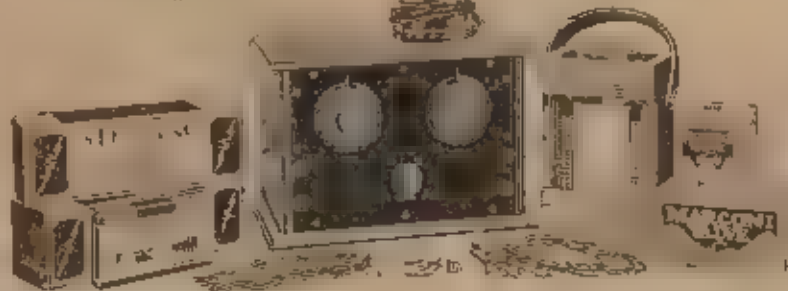
PRICE
Complete with Valves, Batteries, Leads and including a Sterling "Dinkie" Loud Speaker and Royalty For Broadcast Reception.

£14 : 14 : 0

Type 21, Receiver only,

£7 : 10 : 0

Royalty 25/- extra.



**MARCONIPHONE
TYPE 41
Four-Valve Receiver**

This model incorporates the features of the types 21 and 31 models, with the introduction of a high frequency valve to provide extra range and selectivity. It is also a very simple and of operation. Approximate H.F. and I.F. amplifying units can also be supplied. The new type of reflector is also incorporated in this model which operates on wave-lengths up to 1,800 metres.

The Marconiphone Type 41 Four-Valve Receiver is a very simple and of operation. Approximate H.F. and I.F. amplifying units can also be supplied. The new type of reflector is also incorporated in this model which operates on wave-lengths up to 1,800 metres.

Marconiphone Type 41 Four-Valve Receiver
£26 10 0
Royalty extra (nett), 3 10 0

THE MARCONIPHONE COMPANY, LIMITED

Registered Office MARCONI HOUSE, STRAND W.C.

Head Office 10-212 E. STENNAM COURT ROAD LONDON, W.

AMPLION WEEK

February 8th to 13th.

The House of Graham

has arranged that Free Demonstrations shall be given on AMPLION Loud Speakers during this period at AMPLION STOCKISTS, and all Radio Dealers of repute, also in the AMPLION Showrooms at

25, Finsbury Row, London, W.I.
29, High St., Clapham, S.W. 4.

10, Whitworth St. West, Manchester.
101, St. Vincent Street, Glasgow.

In the interests of

Better Radio Reproduction

Do not miss your Demonstration



The name and address of the nearest AMPLION STOCKIST are given in the Radio Times. The Patents and Manufacturers, Alfred Graham & Co., 16, A. Graham St., Clapham, S.W. 4.

THE WORLD'S FINEST

LUCAS RADIO BATTERIES



SPECIAL FEATURES

Mentioned in one of our famous 'Mam' the Lucas Motor Cars since it has a very reliable and a great mechanical reputation he has 'Mam' means 'Mam' In Lucas As a proof of Material.

Each battery is designed with a cover, so the separate case or case is a very easy.

Mam's motor car accessories here are the batteries are mounted on the back of the car.

The same applies to the other to some of the other cars.

The portable vent plugs are specially designed to allow free escape of gas at reduced pressure without carrying away the acid solution. The vents themselves are of alkali resistant to ensure easy inspection and maintenance of acid level.

Terminals particularly robust.

Strong Carrier with heavy positive attachment. This increases the weight of the battery.

Write now for full particulars
Post Free from Department G

Model	Capacity (Amp. Hrs.)	Price
RM9	9	£1-1-0
RMS	12	2-15-0
RP10	10	2-15-0
RP12	12	2-5-0
RPS	15	2-2-0
RHS	18	1-9-0
ROS	20	1-7-0
RP20	20	1-2-0

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The House famous for King of the
Road Specialities

**JOSEPH LUCAS LTD.,
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ITS HIGHLY FINISHED BLACK CASE MAKES IT A THING OF BEAUTY IN THE HOME

FELLOWS WIRELESS

BUY BY POST AND SAVE MONEY

See our advertisement on
p. 110 (Feb. 5th) and
p. 112 (London Voice)

OFFER all our requirements from us by post. We are the pioneers of this method of selling wireless and the overwhelming success which has attended our policy proves that it is the best. **APPROVAL** against cash, packing free, carriage forward (unless postage is stated). You can rest assured of the quality of our goods which is entirely above reproach.

By dealing direct with us, or our branches—the only way in which Fellows' apparatus can be obtained—you ensure complete satisfaction and you effect a handsome saving in money.

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THE JUNIOR.
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(Old Price 30/-)

Small, portable, and loud. 2 1/2 inch speaker, 1 1/2 inch diaphragm, over 18 inches in height. Gives a clear, mellow tone, and is perfect for all purposes. Sold in a neat, attractive case.



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LIGHTWEIGHT
HEADPHONES.**
11/6
(Old Price 18/6)

A handsome pair of British Headphones. Complete with diaphragm, over 18 inches in height. Gives a clear, mellow tone, and is perfect for all purposes. Sold in a neat, attractive case.



THE VOLUTONE.
55/-
(Old Price 90/-)

Large, powerful, and clear. 10 inch speaker, 1 1/2 inch diaphragm, over 18 inches in height. Gives a clear, mellow tone, and is perfect for all purposes. Sold in a neat, attractive case.

A SPECIAL 7 DAYS' OFFER to Radio Times Readers.

... designed specially for wireless... to give the longest possible life, and to be entirely free from parasitic noises. Our... batteries, but to introduce our new batteries to Radio Times readers we are offering them at the astounding bargain prices shown opposite. The offer is good only until February 12th. It is an opportunity not to be missed. Please order today and forward to us with your magazine to-day.



**The New Fellows
High Tension
Batteries.**

54 volt unit (as illustrated) tapped at 54 volts or at the 100 volt tap. Can be used as generator or detector.

54 volts	6/6
60 volts	8/9
108 volts	13/-

* These two batteries are tapped at 54 volts and are complete with winder plugs. This offer is open only until Feb. 12th.

... **WRITE FOR OUR 40pp. ILLUSTRATED CATALOGUE FREE.**

... and explains our generous DEFERRED PAYMENT System.

TO THE FELLOWS MAGNETO CO., LTD.,
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Name
Address

Enclose remittance value (include postage where necessary)

Please send the following

on conditions as per your advertisement.

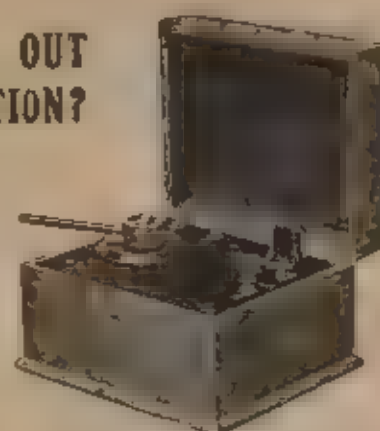
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R. T. 3336.

E.P.S. 212.

CAN YOU CUT OUT YOUR LOCAL STATION?

The Fellophone Local Station Eliminator is an ingenious device which will enable you (provided you do not live within a mile of a broadcasting station) to tune that station completely out and receive in comfort any other station which your set is capable of picking up. It requires no batteries and no adjustments are required. Just connect it to aerial and earth and connect your receiver to the other terminals provided. Complete instructions with each eliminator.



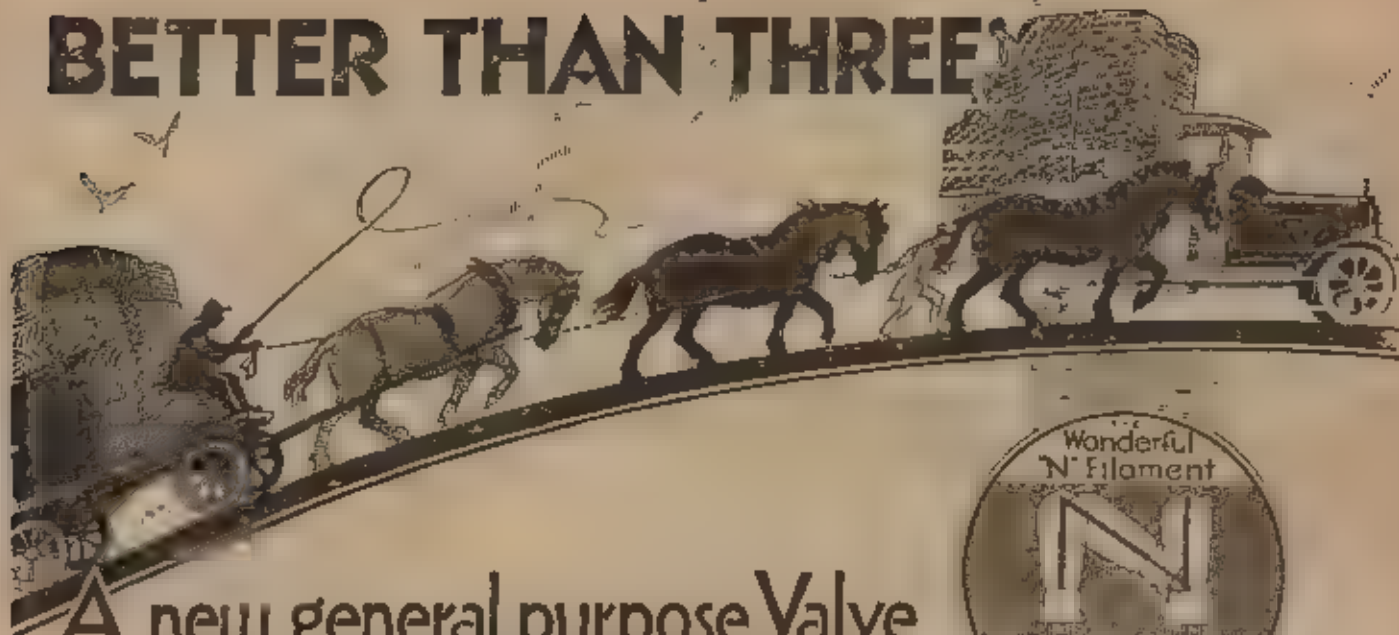
**THE FELLOPHONE
ELIMINATOR.**

Price complete in Superb Oak Cabinet

£2 : 5 : 0.

Davenport and Radioa (Paris) Co.,
4/5 extra.

BETTER THAN THREE



A new general purpose Valve
with the wonderful **N** filament



YOU can now have the advantages of the unique
"N" filament for every valve in your receiver!

The New P.M.3

1. Better than three "R" type valves because the ample proportions of the "N" filament are equivalent to three ordinary filaments.
2. Requires ONLY ONE-TENTH AMPERE filament current. A saving of over 85% of your accumulator energy giving each charge SEVEN TIMES THE LIFE.
3. Is so economical of heating power that no sign of glow can be discerned.
4. Will operate from either dry cells or accumulator. From 3 to 4 Volts may be used with perfect safety.
5. Free from all microphonic disturbances.

The P.M.3 16/6

Suitable for all stages of amplification in any receiver

THE IDEAL COMBINATION for any receiver — P.M.1. valves followed by a P.M.4. for POWER AMPLIFICATION with loud speakers.

The Finest Loud Speaker Valve, the P.M.4. 22/6

GET ONE FROM YOUR RADIO DEALER.



Mullard

THE MASTER VALVE

ADVT. THE MULLARD WIRELESS SERVICE CO., LTD., BALHAM LONDON, S.W. 12.



"That its worth acknowledged"

JUST how strong is the wireless public's loyalty to the Wuncell Dull Emitter is demonstrated by the fact that the year just passed was easily the most successful in the history of the Cossor Valve.

A very large proportion of Wuncell users are those who first became acquainted with the peculiar merits of Cossor Valves through the original P.1—the most popular Bright Emitter ever placed upon the British market.

During the past two and a half years the public have had ample opportunity to test out the Cossor Valve under every possible condition. Invariably they have found it supersensitive to a degree, productive of a beautiful

fullness of tone and exceptionally trustworthy. They have proved that the arched filament combined with the electron-retaining hood-shaped Grid and Anode is responsible for a standard of efficiency which cannot be duplicated by any other make of Valve. Consequently once they have chosen their valves, Cossor users are not to be weaned from them.

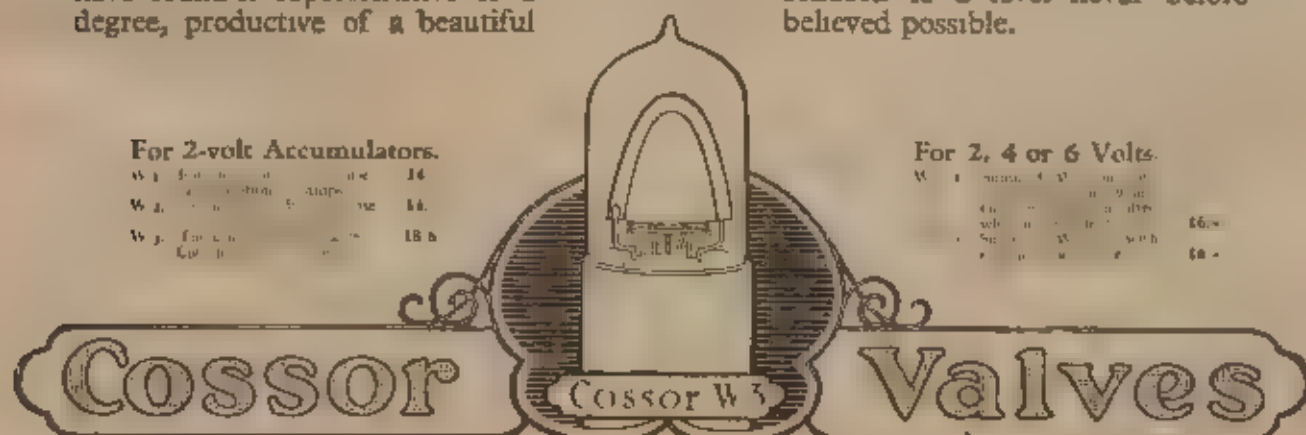
Month by month this circle of enthusiasts is widened by those discerning men who are desirous of obtaining the finest possible valve service. With the Wuncell they are realising that the working costs of a Valve Set are reduced to a level never before believed possible.

For 2-volt Accumulators.

W 1	500 m. A.	14
W 2	1000 m. A.	14
W 3	1500 m. A.	18

For 2, 4 or 6 Volts.

W 1	500 m. A.	14
W 2	1000 m. A.	14
W 3	1500 m. A.	18



A. C. Cossor Ltd., Highgate Grove, N.5

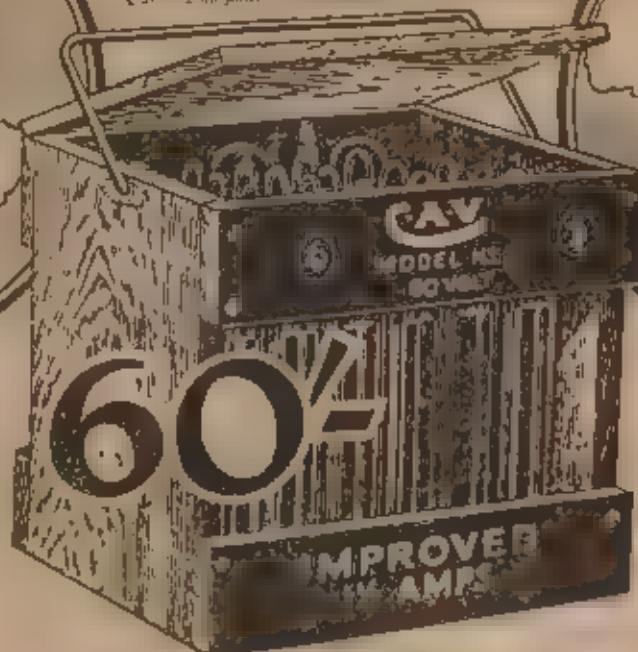
Patent Ad 445

The Vital Link

A unit factory at
Cavendish, Liverpool



By Appointment to
H.M. the King



ALL C.A.V. H.T. ACCUMULATORS are supplied fully charged (first charge free).

Supplied at 1/- per volt.

H.T.3. 60 volts 60/-

H.T.4. 30 volts 30/-

IF you desire distant D.X. reception, combined with undistorted reproduction, your equipment must include a C.A.V. H.T. ACCUMULATOR. It lasts 4 to 6 months on one charge if necessary and can be recharged at any C.A.V. Service Station for 2/6 or less. It is used exclusively by most of the well-known British amateurs and is the result of 33 years' manufacturing experience. Buy to-day a C.A.V. H.T. ACCUMULATOR and add your name to the list of 10,000 satisfied users.

For your L.T. supply, "ACTON" ACCUMULATORS, in glass or celluloid.



"ACTON" CELLULOID.

Lat No.	Amps. per Hr.	Hrs. Actual	Price
2 Volt Single Cells.			
902	40	20	11/-
903	60	30	13/6
904	80	40	16/-
905	100	50	18/-
906	120	60	21/-
4 Volt Assemblies.			
912	40	20	22/-
913	60	30	27/6
914	80	40	32/-
915	100	50	37/6
916	120	60	42/-
6 Volt Assemblies at proportionate prices			

"ACTON" GLASS.

Lat No.	Amps. per Hr.	Hrs. Actual	Price
2 Volt Single Cells.			
933	60	30	13/6
934	80	40	16/-
4 Volt Assemblies.			
943	60	30	27/6
944	80	40	32/-
6 Volt Assemblies.			
953	60	30	40/6
954	80	40	48/-

Write for a copy of our complete Radio Catalogue.

C.A. Vandervell & Co. Ltd.,
ACTON VALE LONDON W.3.
Manchester Branch: 35, BRIDGE STREET.





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PLAYER'S

NAVY CUT CIGARETTES

10
for
6^D

Medium Strength

20
for
11^{1D}₂

With or without Cork Tips



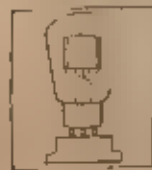
Build up bigger, better, cheaper H.T. current the new Lissen way

With the new "Lissen" system of H.T. supply you pay only for the essential cells. Previously, every time you discarded your exhausted H.T. Battery, you threw money away. When your battery had had its day, you had to pay again for the box, the soldering, and the assembling.

With the new "Lissen" way you build your own Battery and eliminate this waste. You renew the cells only, and pay only for what you renew.

LISSEN CELLS are made throughout at our Richmond Factory. These cells have a large discharge capacity and they come to you fresh and full of life because of the method we adopt in marketing them.

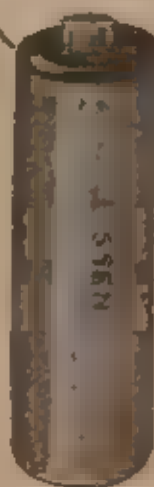
Lissen Cells are sold separately, and also in boxes of 45's. Each cell gives 1½ volts. The price of the cells is the same whether you buy them singly or in 45's, but with every 45 of you are provided with the necessary special springs for building your battery.



Extra springs for extra cells can be purchased separately.

If you want to use a Power Valve in the last stage, the extra H.T. needed can easily be added, at any time.

Each cell
9 M. for the 45
cells in give 57½
volts, including
drawn up and
springs. Extra
springs at each



AGAIN, though the outstanding purity of resistance-coupling has been fully recognised its use has been rejected owing to the expense of increasing H.T. voltage. The Lissen system now makes its use possible in the simplest manner. You can add extra H.T. whenever you need it.

With each 45 lot, you are given full-size drawings and clear instructions how to put the battery together. You cannot go wrong.

The purchase of every 45 lot of Lissen Cells entitles the purchaser to a limited licence to use the Lissen method of construction—for which patent application has been made—and also to the exclusive use of the drawings and other data provided.



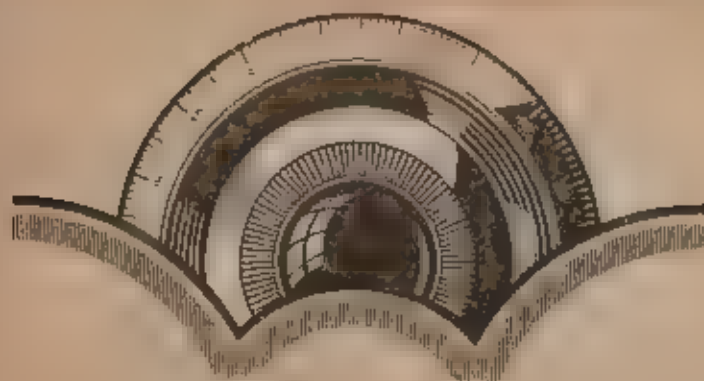
LISSEN CELLS

give you more volume at less cost

LISSEN, LTD., Lissenum Works, 300-310, Friars Lane, Richmond, Surrey.

'Phone: Richmond 2285 (4 lines).

'Grams: "Lissenum," 'Phone, London."



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is the most perfect
Wireless Receiving
Set money can buy

Don't take our word for it alone.
Hear it at your Dealer's from 11
to 2. Compare the Burndept with
any other set of any other name,
and you will buy the Burndept.
It gives you all that you can
get — clear — powerful — efficient.

There's a Burndept set at
the price you want to pay.

Ask your Dealer—

he doubtless listens in himself on the

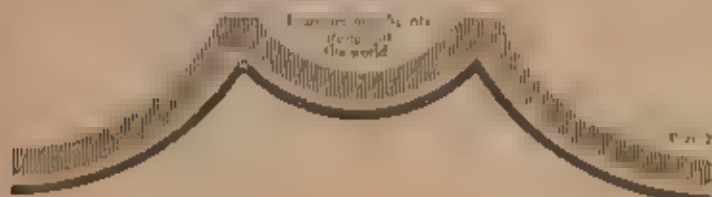
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Use Burndept guaranteed Valves

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ALDINE HOUSE BEDFORD STREET, STRAND
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Telephone GERARD 9072 Telegrams "Burndept, Westminster, London."



What a difference!

The music has come nearer and grown clearer.
It is as though you had taken cotton wool out
of your ears. An average set becomes a super
set the moment you fit the S.P.18 Valve. At
one stroke the performance of your set is de-
cisively improved.

An entirely new principle of construction is
applied in the manufacture of the S.P.18 Short-
path Valve, enabling the path which the elec-
trons travel between the filament and the anode
to be shortened to a minimum. The shortened
gap gives greater amplification, greater output
without distortion and exceptionally good
rectification.

THE RED SPOT VALVE
is the only real power valve tak-
ing as low a filament current
as 0.3 amps. It compares with
other power valves requiring
3 cells instead of one and cost-
ing nearly twice as much.

THE GREEN SPOT VALVE
designed primarily for H.F.
Detector or intermediate ampli-
fying stages, gives twice the
amplification of any similar
valve on the market, takes less
current, and is 10% cheaper.

All S.P. Valves (Red Spot and Green Spot) work
off a one-cell accumulator and are priced at 12/6.

Cosmos

RADIO VALVES
from all Wireless Traders

Wholesale only: METRO-VICK SUPPLIES, LTD.,
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Telephone: A 2000 (4 lines) Cables: "Cosmos, London."

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FOR the man of modest requirements there is no finer Loud Speaker than the new Brown H.3. Embodying all the exclusive Brown features, it is responsible for a volume comparable with many Loud Speakers cost-

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Type H.3.
Loud Speaker
5 ft. high
4000 mms. £3

Featherweight
4000 mms. 20-

Small Speakers at 10/-
12/-
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If you please provide the particulars of the M1 Anode Converter
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~~WIRELESS~~
THE STAMP
QUALITY
AND
VALUE

Order all your wireless requirements from us by post. We can supply you with everything from an analyzer to a five-valve cabinet set. The quality of our goods is entirely beyond reproach, the cost is low because you can only obtain goods direct from us and this saves you the middleman's profit. You can have every confidence in orders by post, because all our goods are sent on S.E. EN. L. 24 APPROVAL against cash, packing free, carriage forward (unless postings is stated). Take advantage of this unique offer fill in the coupon below and post it to us to-day. If the article you want is not shown here write for our 40-page illustrated catalogue free.



SET *Old Price* ~~£10 2-0~~
COMPLETE *New Price* **£6 15-0**

SET ONLY - £11.17.5
SET **Old Price £22.15.6**
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All Fellows apparatus can be inspected and purchased at 20, Store Street, Tottenham Court Rd., W.C. 24, Bridlemith Gate, No. 14, Warren, and Dominions House, Queen Street, Cardiff.

The above sets can also be obtained on *Deferred Payments*.
Write for full particulars.

Please write clearly in **BLACK LETTERS** and register Cash or Treasury Notes.

2/- Gift

with every copy
of this week's

POPULAR WIRELESS

Four 6^d.
BLUE PRINTS
(P.W. Tested Circuits)
FREE

HOW often are you puzzled, when wiring up a radio, over one or more important connections? The keen constructor always trying out new circuits, cannot carry every connection in his head. This is why these "P.W." Blue Prints will prove a great boon to all wireless amateurs. Each blue print, measuring 17 ins. by 9 ins., consists of three parts—a theoretical circuit, an explanatory pictorial diagram and a practical wiring diagram. All are neatly drawn to show clearly the proper connections. You can't go wrong with a "P.W." Blue Print. The four given free to-day deal with the following circuits:—

1. Detector Valve with Reaction
2. One-Valve Reflex and Crystal Detector (Tuned Anode)
3. One-Valve L.F. Amplifier
4. H.F., Detector, Tuned Anode coupling with Reaction or Anode

Constructional articles giving full details of the building of these four circuits will be printed in POPULAR WIRELESS.

Ask TO-DAY for

POPULAR WIRELESS

Price with Four 6^d. Blue Prints 3^d.

Fig. 1 more Blue Prints, making a set of twelve, carefully selected to cover all the varied needs of the experimenter will be published in the next issue of POPULAR WIRELESS. Order them from our new agent N.W.

Link your Aerial to a 'P.W.' Circuit & get the best results

a 3 Volt Power Valve

THE B6 Valve, whilst possessing similar characteristics to the B.T.H. Type B4 Valve, is designed for use with dry batteries and can be operated in the same circuit with the B5 Valve. The combination of B5 Valves for H.F. and detector stages with B6 Valves for the L.F. stages means efficiency and economy. Below are given the electrical characteristics which contribute to the excellence of the B6 Valve.

Filament Voltage	-	3 volts
Filament Current	-	0.12 amp
Anode Voltage	-	40 to 120 volts
Anode Resistance	-	12,000 ohms

Remember, a three valve set, fitted with two B5 valves and one B6 valve, requires only 0.24 of an ampere for its operation.

Price - - 22/6

B.T.H. Radio Valves

General Purpose

R Filament Voltage 4 Volts
Filament Current 0.2 Amp
Max Plate Voltage 100 Volts 8/-

B3 Filament Voltage 1.5 Volts
Filament Current 0.075 Amp
Max Plate Voltage 80 Volts 14/-

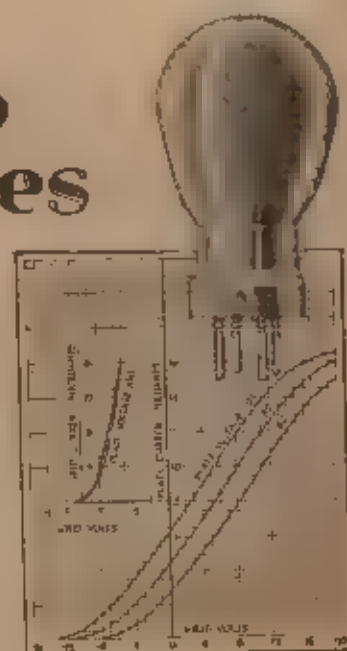
B5 Filament Voltage 2 Volts
Filament Current 0.04 Amp
Max Plate Voltage 80 Volts 16/6

Power Amplifying

B4 Filament Voltage 6 Volts
Filament Current 0.25 Amp
Max Plate Voltage 100 Volts 22/6

B6 Filament Voltage 2.5 Volts
Filament Current 0.15 Amp
Max Plate Voltage 150 Volts 22/6

B7 Filament Voltage 6 Volts
Filament Current 0.06 Amp
Max Plate Voltage 150 Volts 24/6



Insist on B.T.H.—The Best of All

Ask your dealer for a demonstration and a copy of Leaflet No. R 7430

The British Thomson-Houston Co., Ltd., London E.C. 1



"Charging bills-2^d a week"

What is your weekly accumulator bill?

Louden VALVES

BRIGHT EMITTERS 4/6

Filament Volts 4.5 to 5
Filament Amps 0.4 A.
Anode Volts 40 to 80

Made in 2 types.

F1 (Plain Louden) for Detection and L.F. Amplification.

F2 (Blue Louden) for H.F. Amplification.

DULL EMITTERS 8/- and 9/-

14 Volts 0.4 A.
20 Volts 0.5 A.

Each made in two types: F1 for Detection and L.F. Amplification; F2 for H.F. Amplification.

N.B. These valves consume only one seventh of the current taken by ordinary bright emitters. The work is light and a 4V or 5V Accumulator without alterations to circuit will run it for ever. When ordering please state clearly the type and voltage required.

All Fellowes Magneto Co. Ltd. can be supplied and purchased at 20, St. George's, Tottenham Court Road, W.C.1, 24, Bridgeway, City, Nottingham and Dominion House, Queen Street, Cardiff.

HOW'S THIS?

Messrs. Fellowes Magneto Co. Ltd.
Dear Sirs,

Some time ago, availing myself of your offer in the Wireless Papers, I purchased two Dull Emitters, and have since replaced, as my charging bills are cut down to about half a week, and my set has much clearer reception than hitherto. In fact I am very proud of my Louden D.E.s.

Yours faithfully

N. R. (Redhill)

What is your weekly accumulator bill? Why make frequent journeys to the battery station and pay heavy charging bills? Louden Dull Emitters reduce these charges and these journeys to ONE-SEVENTH over ordinary bright emitters. There is no finer dull emitter on the market, and THEY ONLY COST EIGHT OR NINE SHILLINGS. Fill in this coupon now.

Write for 40pp. Illustrated Catalogue Free.

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Name

Address

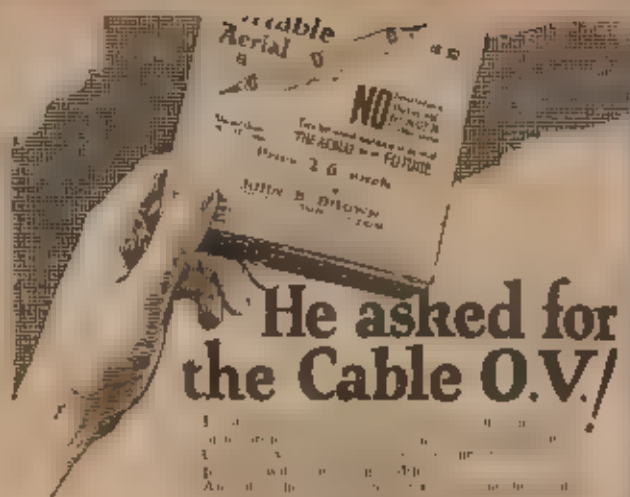
Herewith Remittance value. Please forward me Louden Valve(s)

Type on conditions as per your advertisement.

Please write clearly in BLOCK LETTERS, enclosing postage (4d. for each valve) and register Cash or Transfer Dates.

BY

FN



**He asked for
the Cable O.V.**

Remember that he safeguarded himself by getting a Cable O.V.

Cable O.V. 14V. Anode 40 to 80. Price 2/6
Cable O.V. 20V. Anode 40 to 80. Price 5/6

Cable

Cables & Electrical Supplies, Cable House, Pentonville Road, London, N.1.
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The Home For Your Wireless Set.

This CABINET will keep you wireless set free from dust and locked up to prevent meddling. It will be found to have no more wires across the room, no set on the table, no cables, you just unlock and tune in.

The MAJOR STANDARD CABINETS are made in three sizes, no mass production lines, hence the low prices, and can accommodate any receiver or panel up to 18" x 18" x 18". ANYTHING ANYWHERE (any wood used) and no one workmanship guaranteed.

From £4.15.0.

Write to-day for descriptive pamphlet and suggestions in adapting your receiver or panel to the MAJOR CABINETS.

IMMEDIATE DELIVERY from stock.
Hundreds of satisfied customers.

AGENTS WANTED EVERYWHERE.

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**CRYSTALS COME & CRYSTALS GO
RUSSELLS & HERTZITE
THE FAVOURITE & UNRIVALLED**

"Point O-Six for Twelve-and-Six"



H.F.— Red Spot.

Characteristics—
H.T. Voltage 35 to 4 volts. Current 100 amperes.
Anode Voltage 100 to 150 volts.
Total Filament 12 milliamperes.
Impedance 100,000 ohms.
Amplification Factor 10.

L.F.— Green Spot.

Characteristics—
H.T. Voltage 25 to 30 volts. Current 100 amperes.
Anode Voltage 100 to 150 volts.
Total Filament 12 milliamperes.
Impedance 100,000 ohms.
Amplification Factor 10.

Ask also for the Neutron Shock Absorber Set, at 12/6.

"It's the VALVES, old man, that make all the difference as to whether you get those distant stations or not. Rome, Marseilles, Barcelona—with a moderately good set and aerial you can be sure of picking up all the best that's going, if you have Neutron Valves."

"And look at the price. LOWER than other makes, though these three Neutrons are as good as FOUR ordinary Duff-Emitters."

"The Red Spot's a marvel: ready to oscillate when I want it to, on next to no H.T. at all! The Green Spot with its filament emission of 15 milli-amps gives the effect of a 'power' valve. And no distortion."

"Non-microphonic, too. No need for shock-absorbing holders! And fil. volts rated at 35 to 4. Not 3. Therefore less risk of de-thoriation."

"Change all your valves to Neutrons, old man!"

NEUTRON VALVE

Fabulously strong made, and guaranteed by Neutron, Ltd., makers of the well-known Neutron Crystal. The long-tested, in appearance by the silver diamond mesh—without which none are genuine. Neutrons, Red Spot, on hand for H.F. or Detector; Green Spot for L.F.—sold at 12/6 by Radio Dealers everywhere. In case of difficulty send P.O. 12/6 for sample valve, post free. Your Dealer's name must be enclosed. Address: "Value Dept. A."

Neutron Distributors, Sentinel House, London, W.C.1.

Remember, 'Point-O-Six for Twelve+Six'-and British



The Best "earth" on Earth is CLIMAX

If you are troubled with Weak Signals, Intermittent Signals, Electric Main Disturbances, Local Set Interferences, Muddy Reception, the probable cause of trouble is an inefficient earth. Get a better earth to-day. But it must be a genuine Climax Earth.

The genuine Climax Earth is easy to install. Just drive it in. The patented plough point and watercourse forming projections are an essential feature. An ordinary tube is a poor earth because it fits loosely in the ground. Insist on the genuine Climax and ensure perfect earth contact. Now available in two models.



CLIMAX COPPER EARTH for the connoisseur, full size - 5/-
CLIMAX GALLOP EARTH for the economist, full size - 2/6
Climax Insulated Low-loss earth lead, 20ft. - 1/8

For aerial insulation de Luxe.

One pair of Climax Insulators linked with a Climax Shock Absorber Spring at each end of your aerial mean perfect insulation and freedom from sudden strains due to mast sway or halyard rope chafing. Each Climax Insulator (Reg. Design No. 10871) will stand four times the flash-over voltage of the ordinary insulator while it has far less capacity to earth. It will stand a gust of wind of hundreds of pounds, is entirely non-hygroscopic, cannot absorb moisture even if fractured, is self-cleaning and insulates perfectly during rainfall.

CLIMAX SHOCK ABSORBER SET comprising four Climax Low-loss Insulators and two Climax Shock Absorber Springs - 3/-

Climax Low-Loss Insulators boxed separately (per pair) - 1/-
Climax Low-Loss Aerial, 120 ft. - 6/-
Climax Low-Loss Lead-In Connector, 10 in. - 1/10

PROTECT YOUR SET WHETHER IN USE OR NOT. The Climax Lightning Arrestor is made on the multi-gap quenched spark principle. Provides atmospheric space charges and lightning discharges with a direct path to earth of very low resistance. No arcing necessary and no flash effect, thus leaving your aerial in maximum strength. Protected by glass cover from dirt, dross and other non-conducting interferences.

THE CLIMAX LIGHTNING ARRESTOR complete ready to fit - 7/6

THE CLIMAX FOLDING FRAME AERIAL is constructed on the ingenious mechanical system by which it may be opened or folded in a few seconds. The wire folds into the frame, or opens out to its full form without the least trouble. The aerial is mounted in two flat ends, which are mechanically and electrically balanced. They combine the advantages of the portable type of winding with the skeleton type. A centre tapping is provided for use with various special circuits. This frame aerial is very attractive in appearance, extremely efficient in operation, remarkably simple in construction, and is very easily folded into a conveniently portable form. The stand also folds. Undoubtedly the best folding frame aerial and offered at a particularly attractive price.

THE CLIMAX FOLDING FRAME AERIAL 30/-
(Prov. Pat. No. 20618/25) STANDARD MODEL.
SPECIAL MODEL, WITH ADDITIONAL SERIES PARALLEL SWITCHES for long-wave stations - 35/-

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CLIMAX

Get the genuine Climax. If you have any difficulty, send your order direct to us.

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Head Office and Works: Quill Works, Putney, London, S.W.15. Telephone: Putney 3597.
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Telephone:
Holborn 2588.

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ON THE
NORFOLK BROADS



200 MILES OF
INLAND WATERS.

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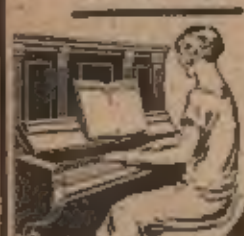
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